DOCUMENT RESUME

ED 245 960 SO 015 720

AUTHOR	Dougall, Lucy, Comp.
TITLE	War and Peace in Literature. Prose, Drama and Poetry Which Illuminate the Problem of War.
INSTITUTION	World Without War Publications, Chicago, Ill.
PUB DATE	82
NOTE	172p.
AVAILABLE FROM	World Without War Publications, 421 S. Wabash, Chicago, IL 60605 ($5.00, 40% quantity discount).
PUB TYPE	Reference Materials - Bibliographies (131)
EDRS PRICE	MF01/PC07 Plus Postage.
DESCRIPTORS	Annotated Bibliographies; Anthologies; *Conflict Resolution; Higher Education; *Humanities Instruction; Instructional Materials; *Interdisciplinary Approach; Literary Criticism; *Literature; Moral Values; *Peace; Reference Materials; Resource Materials; Secondary Education; *War

ABSTRACT

Literary works that will help teachers of humanities and conflict resolution courses lead their students to a better understanding of the problems of war and peace are summarized. The document is based on two premises: (1) literature that captures the experience and the meaning of war leads to an understanding of that phenomenon, and (2) the literary imagination can help students gain insight into the requirements of any successful attempt to replace war with less brutal and destructive means of resolving political conflict. The works listed (with annotations) offer widely differing perspectives; chronologically they extend from the Trojan War to Vietnam. Including the introduction, there are seven chapters. Chapters 2 and 3 describe prose and drama. Chapter 4 deals with poetry. Themes in poetry of war and peace are outlined; these 21 themes are then illustrated by excerpts from poems. The chapter concludes by describing epic poetry. Chapters 5 and 6 describe anthologies, reference works, criticism, and essays. The book concludes with a chart of literature on specific wars and a title index. (RM)

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War and Peace in Literature

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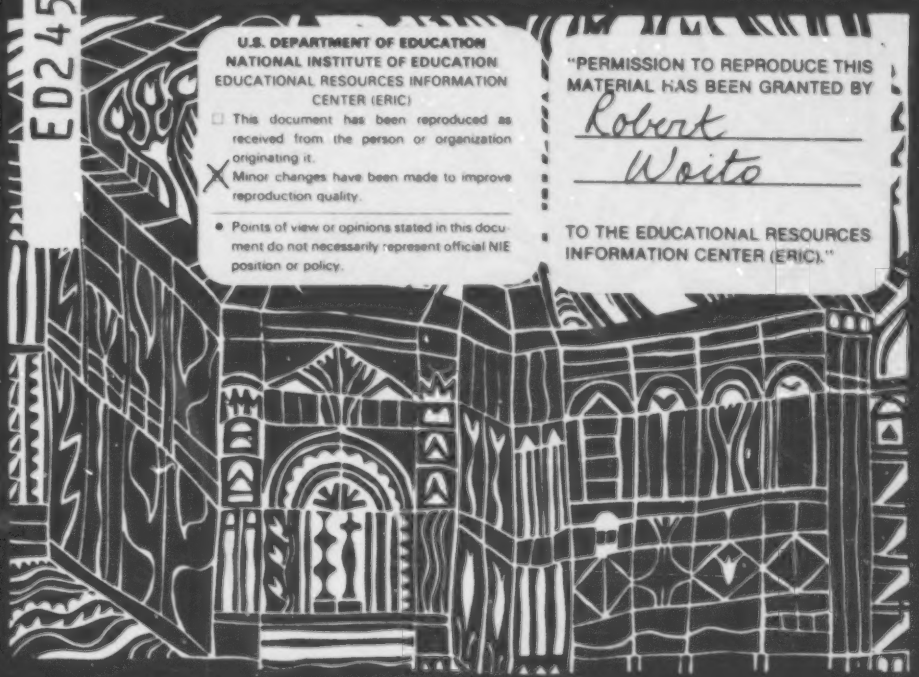

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compiled by

Lucy Dougall

WAR AND PEACE IN LITERATURE:

Prose, Drama and Poetry
which Illuminate the
Problem of War

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◄ *World Without War Publications* ►

For Bill
Jessica and Nicky
Brighton and Linnet

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Cover Design by Diana Bower
Typesetting & Mechanicals by
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Printed in the United States of America

World Without War Publications

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Foreword

> *War is waged by men; not by beasts, or by gods. It is a peculiarly human activity. To call it a crime against mankind is to miss at least half of its significance; it is also the punishment of a crime. That raises a moral question, the kind of problem with which the present age is disinclined to deal. Perhaps some future attempt to provide a solution for it may prove to be even more astonishing than the last.*
>
> Frederic Manning
> **The Middle Parts of Fortune**

THIS IS an instrumental book. It was fashioned to provide a tool for those who would aid in "some future attempt to provide a solution." It was written in the belief that such attempts will be made and that expressions of the human spirit addressing the problem of war in literature can add a dimension necessary to the success of those efforts. Literature that captures the experience, the meaning, of war leads to an understanding of that phenomenon rarely encountered in political science texts. Great novels, plays and poetry provide reasons for persisting in what most regard as a hopeless endeavor. They armor one against the inadequacy of merely analytic approaches to so troubling and complex a feature of the human landscape; they also provide a useful prophylaxis against those clichés which fail to penetrate even the surface of war's intractable reality. The literary imagination can mislead but it can also offer a more profound understanding of war and greater insight into the requirements of any sucessful attempt to replace it with less brutal, less destructive means of prosecuting and resolving political conflict. Perhaps most im-

portantly, literature provides common ground on which a wider and deeper sense of community—the most fundamental prerequisite for peace—may be built.

Lucy Dougall identifies in this book the literature she believes best serves these purposes. Her book is not an introduction to anti-war literature. It is a listing of works which hold a mirror up to war, revealing the ways in which it enhances and even enobles, as well as destroys and degrades, those subject to its demands. A special effort has been made to find those works of literature that reflect not just individual experience, but the terrible collective phenomenon of war.

For whom will this book prove useful? For all who want to understand war and the requirements of peace; but especially for those who teach about the human experience and who want their teaching to aid in progress toward a world without war. Teachers of the humanities—of English, history, political science, law, philosophy and religion —will find here materials for leading their students to a better understanding of the problems of war and peace. Teachers of more specific courses on conflict resolution will also discover resources for enriching their classes.

The failure of most conscious efforts to do away with war is apparent: this is a time in which the idea of ending war draws overwhelmingly skeptical responses. While accepting that responsibility for waging war involves one price, many have learned that refusing to do so may involve another, just as painful to pay. We have recently in this country learned the cost of refusing to respond militarily to others' use of military power. Consequently, we have now embarked on our own policy of greater reliance on military power for security. Some, recognizing that both the reliance on and the rejection of national military power can lead to war, seek alternative approaches. But they know that alternative institutions capable of resolving national conflicts without mass violence do not yet exist.

Who will provide the energy, the hope, the intelligence to construct such institutions? Simone Weil, in her

remarkable **The Iliad, Poem of Might**, provides a sobering answer: "Only he who has measured the dominion of force, and knows how not to respect it, is capable of love and justice." **War and Peace in Literature** provides the calipers for such a measuring. The World Without War Council is publishing this book in a country, perhaps the only country, capable of leading the way. We will regard it as a useful investment of our resources if we move some readers toward wiser efforts because of their experience of the works listed here.

Lucy Dougall, the editor, has had that experience. Her father, Amos Peaslee, an expert on the constitutions of nations, and international governmental organizations, recorded painful efforts of human beings to fashion institutions within which they could live at peace. Her religious tradition turned her to the same goal as her father's. But it was her own experience with the world of imaginative literature and the slow accretion of understanding resulting from her reading that suggested this book. More than a few of us have sometimes doubted that the study, or even the creation of literature, increases humane understanding. Too many counter examples, such as Ezra Pound's World War II broadcasts for the Fascists, come to mind. It is heartening to encounter a person who is sure enough in her own experience to undertake the difficulties of researching and writing this book.

This first edition of **War and Peace in Literature** extends an invitation to others to help complete the task Lucy Dougall has begun. In her introduction she explains the book's plan and her principles of selection. She identifies the additional work needed to complete what could become a master resource in work for an end to war. We invite those who would help her to write us at the address below.

Imaginative literature focuses largely on the primacy of individual experience. That is its strength. But it is also its weakness, for war is, at least for many, the supreme collective experience. Its replacement will come not so much

through changes in individual souls or psyches, as through the development of legal and political processes for resolving conflict between human societies. And such alternatives to war become feasible only as economic, technological and communication realities transmute a nascent sense of world community into a dominant political reality. How heavily can a poem weigh in such endeavors?

Perhaps, just enough. For in the end, it is not external reality, but alterations in our perception of that reality, in our perception of a *possible* reality, that will open the road to an end to war.

You could help. There is reason to do so and to persist in the effort—as is demonstrated on every page of this book.

Robert Pickus
President
World Without War Council

1730 Grove Street
Berkeley, California
August, 1981

The Ancient of Days
by William Blake

1. INTRODUCTION

This book began simply. Creative literature has been a significant resource in my attempts to understand why war plays such a persistent role in human affairs. I wanted to share my reading with others as a first step in providing the comprehensive guide that is needed.

The difficulties involved in identifying and annotating the major creative works illuminating the problem of war soon became evident. My principles of selection evolved only as I consulted with others and reflected on my own reading.

The list that follows is composed of novels, plays, and poems, which in my judgment meet as many as possible of the standards posed in the following questions:

a) Is this a work whose emotional impact or ideas lead to an understanding of war and which may aid in attempts to replace it?

b) Is it a work of literary merit?

c) Has it been particularly influential or unusually successful in catching the temper of its time or in reflecting a distinctive perspective on war?

Overall, I wanted the list to present widely differing perspectives. It is as important for us to understand what impels some to choose war and its sacrifices, as it is to comprehend what leads others to oppose it.

The selections which folllow are drawn, due to my own limitations, almost exclusively from the Western tradition. Even so weighty and singular a statement as the Bhagavad Gita is not listed in this first edition. Nor have I made the attempt to include either children's literature or science fiction. For such specialized areas and for works in other traditions of world literature, I hope others will take the lead.

My annotations, too, are highly personal. I have tried to identify that element in a work which connects it to our central theme. The annotations are also intended to provide useful information to teachers or others searching for a novel or poem that explores a particular aspect of war or peace. In most instances, I have cited the original edition of a work, unless that edition is not readily available. In that case, I have cited a modern, reputable edition and given the original date of publication in my annotation.

I have hesitated throughout at diverting the experience of literature to didactic purposes. For the reasons given, I have proceeded to do so, but have stopped short at annotating the poems. The introduction to the poetry section offers a list of themes with illustrations of each. We have keyed most of the poetry entries to these themes, which may be useful to teachers who want to bring poetry to bear in teaching about war or who wish to make war and peace the focus of teaching and experiencing poetry. These same themes may also be useful in reflecting on the prose and drama selections.

It is my hope, and that of my colleagues in the World Without War Council, that others will come forward to aid in enlarging this listing and to offer improved annotations.

This book would not have been possible without the assistance of many friends and colleagues. Of the works suggested to me, the most valuable lists were provided by Alex Medlicott, Eve Roberts, Mark Taylor, and Don McLeod, with special thanks to Victoria Campbell for her work on poetry choices, to Bill Hanson for general ideas and help in choosing pictures to be reproduced, and to Steven Madoff for his unusually thoughtful and provocative list chosen from the whole range of English literature. Among others who gave helpful suggestions were Gerald Hardcastle, Ben Fuson, Michael Nagler, Willis Konick, Barbara Stanford, Robert P. Adams, John Coolidge and Antoinette Wills. Peter Berliner did the preliminary editing of the manuscript and Diana Bower designed the strik-

ing cover. I am most grateful to all of the above and especially to Anne Stadler for her continuous support and encouragement. Mary Ann van der Muelen made a very significant contribution to the poetry section. With sensitivity and thoughtfulness, she did most of the keying of poems to the themes and is also responsible for much of the winnowing that led to the poems selected here. I am indebted to her as well for enlarging my own sense of what a poem is and what it can do. Much appreciation is due to William Matchett for annotating all of the Shakespeare selections. Also, I would like to extend special thanks to Susan Bailey, who bore the considerable burden of editing and research that made possible the completion of this book.

Robert Pickus, my colleague and mentor in many years of work, has helped throughout the whole project. In developing the idea, the standards of selection, the overall intention of the book and a critical evaluation, his contribution has been invaluable.

I hope this book will be useful as a reference for teachers and students, but my primary reason for undertaking this task points in another direction. So many of us now are despairing fatalists robbed of any hope that more rational and humane forms of conflict resolution will ever replace war. Perhaps some readers will encounter here a book, a novel, a play or a poem that leads them to wider understandings and stirs again in them a recognition of the enduring power of the human spirit.

Lucy Dougall

Seattle
August, 1981

The Creation
Sistine Chapel
by Michelangelo

2. PROSE

The novels, memoirs and occasional essays included here represent a highly personal selection. As noted in the introduction, I hope that others, whose choices could complement my own, will join in improving and completing this prose section of **War and Peace in Literature.** If the prose work that you feel should be listed here is missing, please call it to our attention.

The standards for inclusion are stated in the introduction. My own limitations, particularly a spotty acquaintance with contemporary literature and the literature of other than Western tradition, are apparent.

My predilections are equally evident. If Russian authors loom large in these notes, it is because their novels explore, as do few others, the full range and depth of human experience. With them, the eternal questions of religion, politics and ethics are explored in stories of enduring fascination.

It seems appropriate today, when one of our greatest challenges is to reach the minds of our Russian contemporaries, to pay special attention to their heritage.

Andric, Ivo — Yugoslavian (Bosnian) (1892-1975), **The Bridge on the Drina.** Trans. Lovett F. Edwards. New York: MacMillan, 1959.

First published in 1945, Andric's story is the chronicle of a bridge, near Visegrad in Bosnia, commissioned by the Grand Vezir of Constantinople and built by the enforced labor of the local peasants. Caught between the demands of two distant rulers—the Ottomans of Constantinople and the Westerners of Vienna—the local population endures horrendous acts of brutality. The violence culminates with the assassination of Archduke Franz Ferdinand

at Sarajevo, triggering World War I.

Andrzejewski, Jerzy — Polish (1909-), **Ashes and Diamonds.** Trans. D.J. Welsh. New York: Penguin, 1980.

Published in Poland in 1948, **Ashes and Diamonds** is set in a Polish town at the end of World War II. Hardly has the common enemy, Germany, been defeated when a new, civil war begins. Idealists are on both sides: some are dedicated to the creation of a new Socialist Poland; others use political assassination to further their dream of an independent Poland. Between the two groups are characters of all kinds: opportunistic, exhausted and bewildered by the years of war. In the Kossecki family, the father is tormented by guilt for having collaborated with the Nazis in order to survive in a concentration camp. One son participates in an assassination plot while the other belongs to a sinister group of schoolboys. Both are confused, disoriented children, products of the moral disintegration of war.

Babel, Isaac — Russian (1894-1941), **The Red Calvalry.** Trans. Nadia Helstein. New York: A. A. Knopf, 1929. Also included in **The Collected Stories of Isaac Babel.** Trans. Walter Morison. New York: Criterion Books, 1955.

Babel's experiences in a Cossack regiment in the Russo-Polish War of 1920 inspire these brief, elegant short stories. The boldness, grace and primitive energy of Cossack life fascinate Babel, a Jewish intellectual. But the Cossacks' ruthlessness, violence and crudity also repel him. He finds himself torn between his own tradition of peace and the Cossacks' tradition of violence. The intensity and irony of Babel's work, combined with his vivid description of Red Calvalry brutality, resulted in his disappearance in 1938, a victim of Stalin's purges.

Barbusse, Henri — French (1874-1935), **Under Fire (Le Feu).** Trans. Fitzwater Wray. New York: E. P. Dutton,

1916.

The first prose work to protest World War I's violent destruction of values, **Le Feu** provides harrowing descriptions of trench life and needless slaughter. Barbusse's short sketches illustrate his conviction that a lack of even elemental intelligence characterized the Allied generalship. His work strongly influenced the World War I poets Siegfried Sassoon and Wilfred Owen.

The Bible.

Much of the **Old Testament** is sheer war poetry, depicting both the spectacle and the destructive power of war, in particular of the "holy war" to be waged for Yahweh, the "God of Hosts," the "Lord of Power and Might." The **Old Testament** assumes that conflict — and the holy war arising from that conflict — is in the nature of things, rooted in man's original sins of pride and disobedience. But the **New Testament,** testifying to the Good News of Christ, transforms the ethos and imagery of holy war into metaphors for the spiritual battle with self. The major emphasis in both books is upon peace, rather than war: individual peace in relation to God, just relations between people and their neighbors, the ultimate peace following apocalypse. See the following selections in particular:

Old Testament:
Deuteronomy 19; 20; 28
Judith
Psalms 120
Ecclesiastes 3:1-8
Isaiah 2:1-5; 5:20-30; 10; 11

New Testament:
Matthew 5-7
Mark 12:28-34
James 3:13-18; 4:1-3
Romans 12:14-21; 13:1-10
Ephesians 6:10-20

Philippians 4:2-9
I Peter 3:8-12
Revelation

Bierce, Ambrose — American (1842-1914), **In the Midst of Life: Tales of Soldiers and Civilians.** New York: Boni and Liveright, 1918.

Bierce's bitter pessimism and obsession with death come partly from his experiences in the Civil War. His tales, first published in 1891, depict the war as irrationally destructive, with the common soldier as an expendable pawn, fighting blindly in treacherous forests or dense fog, while stupid or depraved officers give disastrous orders. The tales include, among others, "An Occurrence at Owl Creek Bridge" (the best and most well-known), "The Mockingbird," and "Chickamauga."

Blunden, Edmund — English (1896-1974), **Undertones of War.** London: Cobden Sanderson, 1930.

Blunden began this World War I memoir seven years after his experience as an eighteen year old subaltern in the Royal Sussex Regiment. He describes a series of four terrible encounters with the enemy that disillusion and finally destroy his battalion. Blunden, who loved the countryside, writes with subtle irony of its brutal desecration. The volume concludes with 31 of his poems.

Böll, Heinrich — German (1917-), **Adam and the Train: Two Novels.** Trans. Leila Vennewitz. New York: McGraw-Hill, 1970.

This volume contains two war novels, **And Where Were You, Adam?** and **The Train Was on Time,** both about the German army in the last years of World War II.

In **Adam,** a German field hospital in Hungary is forced to pull back before the advancing Russian forces. Böll traces the last grim days of the unit's personnel and of the civilians they encounter.

In **The Train,** a young soldier just recovered from a

wound received in France is on his way by troop train across his homeland to the crumbling Polish front. He is suddenly possessed by the fear and certainty of imminent death. Feeling doomed, he reflects on a short and wasted life. Böll's epigraph to this story is from Saint-Exupéry's **Night Flight:** "I have known many adventures in my time: the creation of postal routes, Sahara rebellions, South American . . . but war is not really an adventure at all, it is only a substitute for adventure. . . . War is a disease. Like typhus."

Borowski, Tadeusz — Polish (1922-1951), **This Way for the Gas, Ladies and Gentlemen.** Trans. Barbara Vedder. New York: Penguin, (1959) 1980.

Borowski's concentration camp stories, written in terse documentary style, describe atrocious crimes becoming an unremarkable part of a daily routine. Auschwitz, he writes, was "the bloodiest battle of the war" and, like all concentration camps, required the prisoners' cooperation in terror and death. Borowski writes from his own experience as a victim of Auschwitz and Dachau, where he learned that there is no crime that a man will not commit in order to save himself. He suspects that the effects of helplessly watching others being beaten and murdered will mark him for life but says, "I like to think that one day we shall have the courage to tell the world the whole truth and call it by its proper name." In 1951, not yet thirty, Borowski committed suicide.

Boulle, Pierre — French (1912-), **The Bridge Over the River Kwai.** Trans. Xan Fielding. New York: Vanguard Press, 1954.

The Japanese capture a World War II British Army Colonel and his men and take them to a Siamese jungle prison to build a railway and a bridge. A contest of wills ensues between Colonel Nicholson and the Japanese commander of the prison camp, both soldiers of strict principle and almost obsessional loyalty to the military code. After

insisting that the Japanese commander abide by the guidelines of the Geneva Convention concerning prisoners of war, Nicholson decides not only to build the bridge, but to make it a superior piece of workmanship. In doing so, he imparts a sense of pride and dignity to his men. The ironic climax comes when his own pride almost foils the attempt of a British commando force to blow up the strategically vital bridge. The book is a profound meditation on what happens when high military principles of loyalty, leadership and authority run up against that which is insane in war. It also offers valuable insights into those group loyalties and prides which provide both a basis for war and for remarkable human achievement.

Brittain, Vera — English (1896-1970), **Testament of Youth.** U.S.A.: Wide View Books, 1980.

In 1915, Vera Brittain abandoned her studies at Oxford to enlist as a Red Cross nurse. She served throughout World War I, in London, Malta and at the front in France. At war's end, she devoted herself to peace and feminist causes. This autobiography, first published in 1933, is particularly illuminating for the view it gives of civilian life during World War I. It describes the arduous duties of nursing, the intense anxiety of waiting for letters from the front, the conflict between personal and national claims. It also shows the vicarious excitement war provided for frustrated women cut off from vision and opportunity in provincial towns. Though a pacifist appalled by the futility and waste of war, Vera Brittain was keenly aware of the heroism, the keying up of the spirit, that war engenders. We feel her sense of indescribable loss when both lover and adored brother are killed. Her book is a passionate record and loving memorial to the generation of young men killed in World War I.

Bryan, C. D. E. — American (1936-), **Friendly Fire.** New York: Putnam, 1976.

A highly controversial portrayal of what one reviewer

suggested was "the death of American idealism," **Friendly Fire** traces the attempt of an American family to discover the exact circumstances of their son's death in Vietnam. The work strongly implies that not only bureaucratic indifference, incompetence and red tape blocked the family's efforts, but ultimately a deliberate conspiracy on the part of the American military. With the aid of journalist Bryan, the Mullen family finally unearth the fact that their son Michael died under "friendly" — that is, American — fire. The book has been variously described as an excellent account of the elemental tragedy of war, a forceful indictment of war's effects on both individuals and governments, and as an unreasonable, partisan, condemnation of America's role in the Vietnamese conflict.

Burns, John Horne — American (1916-1953), **The Gallery.** New York: Harper and Bros., 1947.

In August, 1944, the Galleria Umberto in the heart of Naples was a center to which American and British officers were inevitably drawn. Burns says, "Americans came to get drunk or to wrestle with the riddle. It was the riddle of war, of human dignity, of love, of life itself." The vision Burns offers is profoundly bitter, cynical, and spiritually empty. His American officers are bigoted and corrupt, a criticism he extends to all of American society.

Camus, Albert — French (1913-1960)

Neither Victims Nor Executioners, *Combat,* Autumn (1946). Trans. Dwight MacDonald and rpt. in *Politics,* July-Aug. (1947). Rpt. with an intro. by Robert Pickus. New York: Continuum, 1980.

This eloquent essay first appeared in *Combat,* the newspaper of the French Resistance which Camus helped edit during the Nazi occupation. Camus addresses the rationale for revolutionary violence that moved in his time and delineates the "terrible dividing line" between those who justify mass violence and those who refuse to do so. His tar-

get is institutional violence, rationalized as an absolute necessity of state or as revolutionary ideology. In his introduction, Robert Pickus discusses the application of this essay to present world and national politics. For those who would be "neither victims nor executioners," he outlines the policy requirements that could bring community out of chaos.

The Plague. Trans. Stuart Gilbert. New York: Modern Library, 1948.

Camus supplies his own description of this novel, set in the Algerian port of Oran, which is overwhelmed by an epidemic of bubonic plague: "Dr. Rieux resolved to compile this chronicle, so that he should not be one of those who hold their peace but should bear witness in favor of those plague-stricken people; so that some memorial of the injustice and outrage done them might endure; and to state quite simply what we learn in a time of pestilence: that there are more things to admire in men than to despise.

"Nonetheless, he knew that the tale he had to tell could not be one of a final victory. It could be only the record of what had had to be done, and what assuredly would have to be done again in the never ending fight against terror and its relentless onslaughts, despite their personal afflictions, by all who, while unable to be saints but refusing to bow down to pestilences, strive their utmost to be healers."

The plague, for Camus, is not merely a symbol of the 1940-44 occupation of France by the Germans. It represents any slide into collective repression and regimentation, whether through political processes, concentration camps, or war.

The Rebel. Trans. Anthony Bower. New York: Knopf, 1954 (Gallimard, 1951).

Reappraising the mythology of revolt and revolution, Camus examines in this essay the identification of violence with social progress. He criticizes doctrinaire ideologies,

especially Marxism, for preferring an abstract conception of a person to a person of flesh and blood. When rebellion forgets its generous origins, he says, it turns into malice and tyranny. In the words of Germaine Brée, "**The Rebel** restates Camus' dedication to that community of men, in which contention and conflict are qualified and limited by the consent and acceptance of the imperfections, inadequacies, inconsistencies, and never-ending struggles inherent in the human lot, and of men's simple addiction to their happiness." (**Camus and Sartre**. New York: Delta Books, 1972.)

Resistance, Rebellion and Death. Trans. Justin O'Brien. New York: The Modern Library, 1960.

A collection of twenty-three essays chosen by Camus from his larger, three volume collection entitled **Actuelles**. The first volume of **Actuelles** appeared in 1950, the second in 1953, and the third in 1958. The essays in this volume are those Camus particularly wanted preserved in English. They deal with war and resistance in Europe, the tragedies of Algeria and Hungary, and the artist's necessary commitment to "truth and freedom," social and political justice. Of particular interest is the essay, "Letters to a German Friend," in which Camus suggests that sometimes "we become ashamed of our intelligence and . . .we imagine some barbarous state where truth would be easy." His point, of course, is that truth is never easy, but that it can and will survive through love and intelligence.

Caputo, Phil — American (1941-), **A Rumor of War.** New York: Holt, Rinehart and Winston, 1977.

Caputo's book narrates the experiences of American soldiers in the Vietnam countryside, where enemy and ally were often indistinguishable. A young Marine officer turned correspondent, Caputo graphically dramatizes the brutality and savagery of Vietnam, painfully demonstrating the horrible ambiguity involved in the soldier's dual role of personal and public responsibility. Caputo admits

honestly both to ambivalence and nostalgia toward his time in Vietnam.

Cariyle, Thomas — English (Scottish-born), (1795-1881), **The French Revolution.** New York: Dutton, 1955 (Written in 1837).

Carlyle's energetic, theatrical style brings to life the personalities, events and ideas of the French Revolution. By plunging the reader into the very midst of scenes of the Paris mob storming the Bastille, of Louis XVI being guillotined, of the murders and massacres of the Reign of Terror, he makes immediate those questions which, in other histories, may seem only abstractions. How can gross social injustice be rectified? Was the French Revolution preventable or the unavoidable result of the years that preceded it? Once violence is used, does it become an inevitable cycle? Do people value liberty more than they value order? Carlyle concludes, "Meanwhile, we will hate Anarchy as Death, which it is; and the things worse than Anarchy shall be hated more. Surely Peace alone is fruitful. Anarchy is destruction; a burning up, say, of Shams and Insupportabilities; but which leaves Vacancy behind . . . .Let there be order, were it under the Soldier's Sword: let there be Peace, that the bounty of the Heavens be not split; that what of Wisdom they do send us bring fruit in its season!"

Cather, Willa — American (1876-1947), **One of Ours.** New York: Random House, 1922.

Claude Wheeler, a sensitive and eager Nebraska youth who lives comfortably on a prosperous farm but feels dissatisfied and without purpose, enlists when America enters World War I. He finds companionship and meaning as a soldier, idealizing America, France and his comrades. He dies believing in the glorious cause.

Cervantes, Miguel de — Spanish (1547-1616), **Don Quixote.** Trans. Samuel Putnum. New York: Viking Press,

1949.

Cervantes declares that he wrote this book, begun in 1505 and completed in 1615, "to arouse the abhorrence of mankind toward those false and nonsensical stories in the books of chivalry." The world's first novel actually satirizes the entire chivalric tradition that held sixteenth century Spain together, telling the story of the kindly and dignified country gentleman who goes mad from reading too much chivalric fiction and sets off to be a knight-errant. The pragmatic vision of more ordinary people, especially his "squire," Sancho Panza, balances the Knight's romantic vision. The contrast between the ideal and the real is Cervantes' recurring theme; the ideal vision—especially the fight for justice among men, honor for women, and a world as it should be rather than it is—provides the eternal appeal of Cervantes' "Knight of the mournful countenance."

Cobb, Humphrey — American (1899-1944), **Paths of Glory.** New York: The Viking Press, 1935.

Cobb's controversial novel about a group of French soldiers who are court martialed for failure to capture their objective during an attack aroused great admiration and equally severe criticism. Langlois and his two friends face a firing squad, charged with cowardice, because "Somebody wanted some examples made. . . ." Despite critics' objection that the novel bore little relation to reality, Cobb insisted that it was based on several true incidents. The novel was made into a most impressive movie.

Conrad, Joseph — English (Polish-born) (1857-1924), **Nostromo.** New York: Harper, 1904.

Conrad traces the political development of Costaguana, a fictional Latin American country following the classic pattern of dictatorship, moderate but unstable "democracy" (underwritten by landowners and foreign investors), revolution (led by a military man "in the name of the people"), and return to dictatorship. Conrad integrates

the political theme with the personal stories of his characters, who come from all segments of society. The fabulously rich silver mine of the Englishman Charles Gould dominates the story. Gould believes his mine can bring order and peace to the country. The mine becomes his obsession and replaces his human relationships, including his marriage. When the revolution comes, Gould places a consignment of silver into the hands of Nostromo, the magnificent, "incorruptible" *capataz de cargadores.* But chance and vanity tempt Nostromo and he, too, is corrupted and ultimately destroyed by the fatal silver of the mine.

Under Western Eyes. New York: Harper and Brothers, 1911.

In nineteenth century autocratic Russia, a student, Razumov, betrays to the authorities a fellow student who has assassinated a state official. In his note to the 1920 edition, Conrad summarizes his themes: "The ferocity and imbecility of an autocratic rule rejecting all legality and in fact basing itself upon complete moral anarchism provokes the no less imbecile and atrocious answer of a purely Utopian revolutionism encompassing destruction by the first means to hand, in the strange conviction that a fundamental change of hearts must follow the downfall of any given human institution." Through the character of Natalie Haldin, Conrad proposes — not too convincingly — a vision of ultimate harmony, where the personal virtues of love and mercy will replace the sham and corruption inherent, he believes, in all political life.

Crane, Stephen — American (1871-1900), **The Red Badge of Courage.** New York: D. Appleton, 1895.

Crane wrote this influential novel before he had ever seen battle, using the Civil War as the proving ground for a youth's manhood. Henry Fleming, overcome by fear at his first exposure to gunfire, runs away. Ashamed, he returns to snatch the flag from the dying colorbearer and bravely lead his comrades. Many who entered World War I carried

with them Crane's heroic images, unaware of the underlying irony.

Stephen Crane: Stories and Tales. Ed. Robert W. Stallman. New York: Random House, 1955.

This collection of Crane's stories contains three of his best: "A Mystery of Heroism," "The Upturned Face," and "An Episode of War." The tales are poignant and ironic at the same time. "A Mystery of Heroism" shows heroism as an impersonal gift thrust upon ordinary and insignificant men, often with ironic consequences. "The Upturned Face," inspired by the Spanish-American War, describes a brief episode in which two officers choose to bury their comrade amidst rifle fire. In "An Episode of War," a wounded lieutenant sees life with new insight because his wound gives him the distance and displacement of an observer.

cummings, e. e. — American (1894-1962), **The Enormous Room.** New York: Boni and Liveright, 1922.

cummings' ironic and bitterly humorous account of his time spent in a French prison camp during World War I, groundlessly detained on suspicion of being a spy, satirizes not so much the French, German or American governments as *all* governments that participate in war. For cummings, war dehumanizes men, robs them of their reason, induces paranoid, defensive and finally monstrously cruel behavior. His fellow captives at La Ferté — among them Belgians, Arabs, Russians, Germans, Poles, Americans, Italians, Irish, Spaniards, Alsatians, Turks, Mexicans and a Zulu; anyone, cummings writes, "who could not prove that he was not guilty of treason" — are all trapped, as are their governments, in the institutionalized acceptance of war.

Díaz del Castillo, Bernal — Spanish (1496-1584), **The Conquest of New Spain.** Trans. J.M. Cohen. Baltimore: Penguin Books, 1963 (original edition, 1632).

To the Spaniards of the 1500s the newly enlarged world

teemed with possibilities for adventure, fame and fortune. The first popular literature to come from the printing press, the romances of chivalry, heightened this mood. The New World also offered an outlet for the tireless energies of leaders long used to war and diverted them to conquest, exploration and settlement. After joining Cortez' expedition to Mexico in 1519, Díaz wrote this lively, detailed account of the conquest. Fortified by the conviction that they were God's appointed agents for spreading Christianity, expedition members had few qualms about their treatment of the Indians. However, Díaz does note the courage and endurance of the Indians, especially in the final siege of the capital.

Dos Passos, John — American (1896-1970), **Three Soldiers.** New York: George H. Doran, 1921.

This is the first attempt by an American at a realistic book about war. Andrews, the anti-hero, becomes bitterly conscious of the futility of "The Cause," and dies in a final sacrificial gesture.

Dostoevsky, Feodor — Russian (1821-1881), **The Brothers Karamazov.** Trans. Constance Garnett. New York: Macmillan, 1912 (first published, 1880).

Although not directly concerned with war and peace, **The Brothers Karamazov** explores most profoundly those eternal questions of values and moral purpose which influence our understanding of war and any attempts to end it. Through the character, Ivan, Dostoevsky presents the skeptic's most forceful case against love and justice. Yet it is Ivan, the disillusioned skeptic, who says, "I have a longing for life and I go on living in spite of logic. Though I may not believe in the order of the universe, yet I love the sticky little leaves as they open in spring. I love the blue sky, I love some people, whom one loves you know sometimes without knowing why. I love some great deeds done by men, though I've long ceased perhaps to have faith in them, yet from old habit one's heart prizes them."

"The Grand Inquisitor," in **The Brothers Karamazov,** Book V, chapter V.

This story, often excerpted from Dosteovsky's novel, describes the miraculous reappearance of Jesus Christ in Seville during the Inquisition. He is recognized and immediately arrested. The ninety year old Grand Inquisitor, visiting Christ in his cell, tells him he must burn at the stake because he offers too much freedom. Humans are weak and craven, fit only for the order and regimentation that the Catholic Church—and by implication, any authoritarian system—can supply. The Inquisition promotes an ideal society administered by a small cadre of leaders who will take the burden of freedom on themselves and guide the weak masses for their own good. Christ responds to this long, intellectual argument by silently kissing the old man. The story is an eloquent defense of humanity at large against all inquisitors—political, bureaucratic, religious, or philanthropical—who try to impose their values on others.

The Possessed. Trans. Constance Garnett. New York: The Modern Library, 1963.

Dostoevsky had his own ideas about a special Russian destiny, but he was profoundly aware of the dangers of ideology. In **The Possessed,** first published in 1872, he shows how ideology can be used to justify criminal acts. Pyotr, a young revolutionary, instigates the murder of Shatov, an innocent member of Pyotr's revolutionary band to bind together the other group members through guilt. Stavrogin, a brilliant and enigmatic young nobleman, is a spiritual nihilist, incapable of love or commitment. His inaction and refusal to take responsibility allow Pyotr to carry out his crime. Dostoevsky explores through his characters all the shades of political and philosophical ideas which obsessed or repelled him. He mocks the fantasies and fanaticisms of the Russian intelligentsia, especially their acceptance of Western politic ideas which he felt estranged them from their Russian roots.

Faulkner, William — American (1897-1962), **Soldiers' Pay.** New York: Liveright, 1926.

Mahon, a returning World War I veteran, symbolizes a generation of American young men destroyed by the war. He is incapable of action and numb to all feeling. Faulkner's first novel provides a commentary both on the war and on the culture to which the soldier returned.

Ford, Ford Madox (Hueffer) — English (1873-1939), **Parade's End.** New York: Alfred Knopf, 1950.

The four books of **Parade's End** first appeared separately between 1924 and 1928. Ford saw World War I as the impetus to the disintegration of his society. Although England won the war, her dominance was coming to an end. A quote from the novel summarizes Ford's feelings: "There will be no more hope, no more glory. Not for the nation. Not for the world, I daresay. There will be no more parades." Christopher Tietjens, officer and gentleman of the English governing class, personifies the old traditions and values shattered by the war. Both in the French trenches and at home, he suffers constant persecution from friends, fellow officers, superiors and wife. Following a mental collapse, he returns to England to live with the young woman he loves, giving up position, wealth, and historic family ties.

Frank, Anne — German (1929-1944), **Anne Frank: The Diary of a Young Girl.** Trans. B. M. Mooyaart-Doubleday. New York: Doubleday, 1952.

Written by a thirteen year old Jewish girl, hidden from the Nazis with her parents and some friends in an Amsterdam attic, the **Diary of Anne Frank** presents a vivid picture of hunted people forced to live for two years (1942-1944) in almost intolerable proximity. Set against the background of the mass murder of European Jewry, the diary reveals a brave, imaginative young girl, whose humor and spirit strongly affirm life, even in appalling circumstances. The diary ends three days before the families are dis-

covered by the Nazis. Anne died in a concentration camp at Bergen-Belsen in 1944.

Fűlőp-Miller, René — Hungarian (1891-1963), **The Night of Time.** Trans. Richard and Clara Winston. Indianapolis: Bobbs-Merrill, 1955.

A battalion of soldiers marching somewhere in Eastern Europe must eventually hold Hill 317 at all costs. A soldier named Adam, assigned the duty of gravedigger, tells a story of hunger, thirst, mud and fatigue. Cutting through the tempting stereotypes for his comrades, Adam recognizes each man's uniqueness, each man's frail humanity. He actively rebels against turning the deaths of individual soldiers into mere statistics. Yet as the battle wears on, Adam dreams of soldiers as red tape, of "official channels" as an eternity of documents going back through history, of hordes of dead warriors singing martial songs. Returning at last to headquarters, preparing to receive new orders, Adam cannot join in his comrades' glee — he knows the night of time still continues.

Gogol, Nikolai — Russian (1809-1852), **Taras Bulba and Other Tales.** Trans. Isabel F. Hapgood. New York: Dutton, 1966.

First published in 1835, Gogol's short novel, **Taras Bulba**, is set during the seventeenth century Ukranian wars between the Poles and the Cossacks. Taras Bulba and his two sons take part in a campaign against the Poles. In the wild, free life of the Cossacks, Gogol presents a romantic ideal which if far from perfect, at any rate seemed to him preferable to the petty officialdom of his own time. Although primitive and cruel, the Cossack military brotherhood emphasized courage and comradeship above all.

Golding, William — English (1911-), **Lord of the Flies.** London: Faber and Faber, 1954.

An airplane crash strands a group of English schoolboys on a tropical island during their evacuation from war-

threatened London. Despite two boys' efforts to form an organized society, the group reverts to primitive religious rites and ritual murder. The fable succinctly expresses Golding's grim view of human nature.

Grass, Günter — German (1927-), **The Tin Drum,** Trans. Ralph Manheim. New York: Pantheon Books, 1962.

According to his "autobiography," thirty year old Oskar Matzareth deliberately stunted his growth at age three, which allowed his intellect to develop faster and more sharply than it would normally have done. Thus Grass uses the convention of a child who is not really a child to tell the history of Nazi Germany. Oscar's anarchistic weapons of protest are his tin drum and his piercing screams, and his major theme is the public and private immorality pervading German life both during and after the war.

Graves, Robert — English (1895-), **Goodbye to All That.** London: J. Cape, 1929, Rev. ed. London: Cassell, 1961.

This brilliant, satirical, fictional memoir of Graves' pre-war life and World War I experiences ridicules all that is fatuous, pompous, cruel and complacent about war. Written originally in 1929 and rewritten in 1957, the book details his enlistment and posting to France with the Royal Welch Fusiliers. He describes some of the worst experiences of trench warfare in theatrical episodes of either deadpan humor or wild farce. The book is full of preposterous "texts" and documents; in one scene Graves reports his own death. For Graves, only black comedy can actually render the horror and meaninglessness of so much of World War I.

Greene, Graham — English (1904-), **The Quiet American.** London: Heinemann, 1955.

Pyle, an idealistic young American, becomes enmeshed

in Vietnamese politics in the period just preceding massive U.S. involvement. His good intentions combined with total ignorance of the country lead to tragedy. Greene raises many of the moral dilemmas of the sixties in this unusually prophetic book.

Grimmelshausen, Hans J. C. von — German (1610-1676), **Simplicissimus, or The Adventures of a Simpleton.** Trans. Walter Wallich. New York: Ungar, 1962.

Modeled on the picaresque romances of Spain, **Simplicissimus** is largely the autobiography of its author. Kidnapped by Hessian soldiers as a child, he grows up in the midst of the Thirty Years War, which devastated Central Europe, especially Germany. Feudal armies plundered and burned the countryside without restraint, causing appalling civilian suffering. Grimmelshausen's authentic descriptions make this novel, first published in 1669, a valuable historic document.

Hachiya, Michihiko — Japanese (1903-), **Hiroshima Diary: The Journal of a Japanese Physician, August 6 — September 30, 1945.** Trans. Warner Wells. Chapel Hill: University of North Carolina Press, 1955.

Dr. Hachiya, Director of the Hiroshima Communications Hospital, was persuaded by friends to publish the diary he kept after the atomic bombing of Hiroshima. Though seriously injured, he wrote daily from the first hours after the explosion. The bedridden hospital director describes hordes of injured who came to his hospital, noting the bewildering symptoms of a new disease: radiation sickness.

Hašek, Jaroslav — Czech (1883-1923), **The Good Soldier Schweik.** Trans. Paul Selver. Garden City: Doubleday, 1930.

Hašek originally planned this gargantuan satire of war and the military bureaucracy of Austria as a six volume work but lived to complete only four volumes. The kind-

hearted Schweik, taking idiotic delight in army life, manages to survive the war and even thrive on the disasters surrounding him.

Heller, Joseph — American (1923-), **Catch-22.** New York: Simon and Schuster, 1961.

A mixture of outrageous comedy and savage realism, **Catch-22** depicts the army and the entire concept of war as systematized insanity. Yossarian is the defiant Air Force pilot who wants to get out of the war but is trapped by the military bureaucracy, a general obliviousness to moral or ethical values, and the circular logic that is "Catch-22." Beneath the comedy and farce is a profound sense of horror and helplessness, grimly captured in Snowden's death.

Hemingway, Ernest — American (1899-1961), **A Farewell to Arms.** New York: Charles Scribner's Sons, 1929.

Lieutenant Frederick Henry, an ambulance driver in Italy during World War II, expresses Hemingway's view of the war: "I was always embarrassed by the words sacred, glorious, and sacrifice and the expression 'in vain.' We had heard them . . .and had read them . . .now for a long time, and I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago. . . ." Henry deserts, withdrawing to a small world of personal values with nurse Catherine Barkly. When she dies in childbirth, his disillusionment is complete.

For Whom the Bell Tolls. New York: Charles Scribner's Sons, 1940.

Robert Jordan, a vaguely idealistic American college professor, comes to Spain to join the Republican Army. He has no real sense of involvement with life but is looking for meaning. He is quite cooly ready to kill, "to fight fascism," although he recognizes that the band of guerrillas he has been assigned to are more bandits than freedom fighters. The meaning he does find is not in the cause

but in his love for the girl Maria. Following a deadly wound, he secures her safety as his final act.

Herodotus — Greek (ca. 425 B.C.), **The Persian Wars.** Trans. George Rawlinson. New York: Modern Library, 1942.

Herodotus, often called the "Father of History," was the first to treat events of the past in a rational rather than mythical manner. This history of the Persian invasion of Greece includes the construction of the great bridge of ships across the Hellespont for the Persian armies, the defense by Leonidas and his 300 Spartans of the pass at Thermopylae, the victory of the Greek fleet at Salamis, and the Battle of Plataea (books 7, 8, 9). Besides military and political accounts, Herodotus supplies interesting anthropological and sociological material. Conversations between major characters add life and charm to the history. Herodotus also contrasts the free man who bases his state on the rule of law with the despot who bases his rule on force and whose subjects have the status of slaves.

Herr, Michael — American (1940-), **Dispatches.** New York: Knopf, 1977.

In this collection of reports, Herr records, in the drug-rock argot of his age, the terror and confusion of the Vietnam war. He describes the rhythms, dialects, fears and traumas of Americans fighting for contradictory objectives in a bewildering cultural context.

Hersey, John — American (1914-), **Hiroshima.** New York: Knopf, 1946.

On August 6, 1945, the United States dropped the first atomic bomb on the city of Hiroshima, Japan. Immediately afterward, Hersey went to Hiroshima to interview the survivors. This small book, which originally appeared in the **New Yorker** as essays, gives a devastating account of the first hours and days following the bombing.

Hesse, Hermann — German (1877-1962), **If the War Goes On . . .Reflections on War and Politics.** Trans. Ralph Manheim. New York: Farrar, Straus and Giroux, 1971.

This collection of essays, written between September, 1914 and late 1948, reflects Hesse's consistent, clearsighted stand against war. Hesse says in his foreward, "In each one of these essays I strive to guide the reader not into the world theater with its political problems, but into his innermost being, before the judgment seat of his very personal conscience." In "Zarathustra's Return," for example, written in 1919, he exhorts German youth to shake off the false gods of nationalism and militarism that have led their country into disaster. Hesse's views earned him the labels of "viper" and "traitor" in his homeland.

Jones, David Michael — English (1895-1974), **In Parenthesis.** London: Faber and Faber, 1937.

Although the form, a combination of prose and free verse, is elaborate and complex, the basic story of **In Parenthesis** is a simple one. Private John Ball journeys from England to the front line trenches of France and is wounded in the disastrous Somme offensive. Considered by T. S. Eliot to be a work of genius, the book uses multiple literary allusions to construct a mythical background for the tragedy of World War I, implying the continuity of heroic traditions.

Joseph, Chief — American Nez Percé Indian (1832-1904), "Surrender Speech," in **The Winged Serpent: An Anthology of American Indian Prose and Poetry.** Ed. Margaret Astrov. New York: John Day, 1946.

After a bravely conducted but failed campaign, Chief Joseph of the Nez Percé Indians delivered this formal declaration of surrender to the U.S. Army on October 5, 1877, at Bear Paws Battlefield in Montana. Simply and poignantly, Chief Joseph expresses the sorrow and the futility of war: "Hear me, my chiefs, I am tired. My heart is sad and sick. From where the sun now stands I will fight

no more forever."

Jűnger, Ernst — German (1895-), **The Storm of Steel.** Trans. B. Creighton. New York: Howard Fertig, 1975.

Jűnger's reactions to his World War I experiences differ markedly from those of his English counterparts and his own countryman, Remarque. Although they all record the violent death and destruction, the privations and squalor of life in the trenches, Jűnger exalts war as an ennobling experience and the German soldier as an heroic figure, the glory of his country. The novel was first published in 1929.

Koestler, Arthur — Hungarian (1905-), **Darkness at Noon.** Trans. Daphne Hardy. New York: Macmillan, 1941.

Rubashov, the central figure in this novel, is one of the last survivors of the original Central Committee of the Communist Party. He pleads guilty to false charges, as many did, in the 1938 Moscow trials in which the Soviet government tried and executed leaders of the Bolshevik Revolution. Koestler, himself a member of the Party from 1931 to 1938, unravels the iron logic by which men devoted to ideals of justice and brotherhood created Stalin's U.S.S.R. The case for the surgeon's knife of revolutionary violence and the abandonment of every moral command in the pursuit of a "better world" is eloquently made. But it is ultimately rejected as Rubashov confronts Gletkin, the NKVD interrogator. Rubashov rediscovers, before his execution, a morality beyond political calculation. His recognition of the first person singular pronoun, not as a grammatical fiction, but as abiding ground from which to resist the totalitarian temptation, is revealed as he recollects his own vulnerability to such a movement masking itself as an instrument of deliverance. **Darkness at Noon** is one of the classic novels of ends and means in politics.

Kosinski, Jerzy — Polish (1933-), **The Painted Bird.** Boston: Houghton-Mifflin, 1965.

Through the eyes of a child, Kosinski describes the brutality of the war years in Eastern Europe from 1939 to 1942. Seeking shelter from the German troops, a young boy wanders from one Slav village to another. Dark haired and olive skinned, he looks like a Jew to the primitive villagers, who sometimes shelter him but often treat him with unspeakable cruelty. The boy is a reminder of the many thousands of children who were innocent victims of World War II, either exterminated in the concentration camps or broken in body or spirit.

Kuznetsov, Anatoly — Russian (1929-), **Babi Yar, A Documentary Novel.** Trans. Jacob Guralsky. New York: Dial Press, 1967.

Kuznetsov was twelve years old when the Germans took Kiev in 1941. Twenty-five years later, he finished this book, the first extensive account of the tragic, two year occupation. During this time, the Nazis systematically murdered some 200,000 people, beginning with the barbaric massacre of over 33,000 Russian Jews at the ravine known as Babi Yar. Kuznetsov vowed that if he survived, he would dedicate himself to writing what actually happened so these horrors would not be forgotten. For twenty-five years, Soviet authorities had suppressed the fact that the Nazis singled out Jews as victims at Babi Yar.

Lawrence, D. H. — English (1885-1930), "The Prussian Officer," In **The Prussian Officer and Other Stories.** London: Duckworth and Company, 1914.

This early story of Lawrence appears in numerous anthologies. It describes the relationship between a haughty and overbearing Prussian officer and his young orderly. The Captain, becoming more and more infuriated by the vigorous and unselfconscious presence of the orderly, cruelly bullies the younger man. The Captain's arbitrary abuse of authority finally destroys both men.

Lawrence, T. E. (Lawrence of Arabia) — English (1888-

1935), **The Seven Pillars of Wisdom.** New York: Doubleday, Doran and Company, 1935.

This is Lawrence's fascinating, highly personal account of his part in the World War I Arab revolt against the Turks. A courageous man of action as well as a sensitive intellectual, Lawrence gives a unique account of the basic paradox of a just war. Convinced of the nobility of the cause of emergent Arab nationalism, he became increasingly concerned over the spiritual price paid for involvement in so much cruelty and killing: "[W]e were drained of morality, of volition, of responsibility, like dead leaves in the wind." He also suffered from guilt and shame at being party to fraud, knowing that the British were exploiting the Arab love of freedom in order to defeat the Turks.

Long, Haniel — American (1888-1956), **The Marvellous Adventures of Cabeza de Vaca.** Dallas: SMU Press, 1972 (first printing, 1939).

In November, 1528, a small group of Spanish conquistadors are shipwrecked off the Florida coast. Nuñez Cabeza de Vaca, lieutenant of the expedition, leads two other Spaniards and a Moor across the continent and down to Mexico City, a journey lasting eight years. When they encounter the Spaniards—who are killing, marauding among and enslaving Indians while professing Christianity—he is compelled to face his own heritage as a Spanish gentleman.

Mailer, Norman — American (1923-), **The Naked and the Dead.** New York: Rhinehart, 1948.

Commander of the American invading army, General Cummings, cynical, intelligent and obsessed with power, sends a reconnaissance platoon on a suicidal and futile scouting mission across a Japanese-held island in World War II. Cummings' fascist tendencies and the coldbloodedness of platoon leader Sergeant Croft repel Lieutenant Hearn, the officer in charge of the mission. Though Cum-

mings and Croft are ruthless and destructive, they are also decisive; Hearn, in spite of having high ideals, is ineffectual. Mailer's work is generally considered the best American novel to come out of World War II.

Malory, Thomas — English (1408-1471), **Le Morte d'Arthur.** Ed. Jane Cowen. London: Penguin, 1969.

In these eight romances, finished around 1469, Malory gives final form to the Arthurian legends, webs of medieval history, saga and religious myth. This is the classic book of chivalry, tracing King Arthur's life from birth to death; including the adventures of Launcelot, Galahad, Tristram, Gawain, *et al.* The chivalric code extols courage, prowess at arms, nobility, courtesy and gallantry toward ladies, but the Knights of the Round Table are Christian in name only. Combat is glorified, slain kinsmen must be avenged, and innocent knights are killed in "self defense." These tales of colorful tournaments, quests, battles and rescues were as popular in Malory's own time as they are now.

Malraux, André — French (1901-1976), **Man's Fate (La Condition Humaine).** Trans. Haakon M. Chevalier. New York: H. Smith and R. Haas, 1934.

Based on the desperate revolt of the Shanghai workers in 1927, Malraux's novel embodies his concept of a hero: a man whose need for dignity compels him to take part in a great historical action, in this case, the Chinese Revolution. The tension in the book arises from the clash of attitudes represented by the different characters and within the protagonist Kyo. Kyo suffers the anguish of the political man who can choose his ends but not the means of achieving them. Malraux adumbrates several of the moral dilemmas encountered in an ideology of violent revolution, although not in so sharp a form as the novelists writing somewhat later in the twentieth century.

Mann, Thomas — German (1875-1955), **The Magic**

Mountain. Trans. H. T. Lowe-Porter. New York: Alfred A. Knopf, 1951.

One of the masterpieces of world fiction, Mann's novel was begun in the throes of World War I (1917) and completed seven years later when much of the cultural and political dissolution of post-war Germany was already manifest. The story begins in 1907; in effect, Mann wants to comprehend the deep spiritual rot from which the mass destruction of World War I sprang.

The novel is a work of profound archetectonic, philosophical and literary complexity encompassing debates about the history of human culture, the search for personal and civilizational identity and virtually every major motif in the development of modern culture. It recounts the seven-year stay in a Swiss tuberculosis sanitorium of a young German engineer, Hans Castorp, the representative of the middle class. What seems at first to be a simple infection of the lungs gradually emerges as a symbolic representation of a profound German (and pan-European) dislocation of the human spirit. The mountain on which the sanitorium is located is an upright cone—the obverse of Dante's **Inferno**. Castorp ascends and descends the multiple levels of this underworld in continuous and hazardous search for personal and cultural understanding, experiencing and witnessing the magical alchemical process by which human frailty and dross struggle to be transmogrified by the relentless restlessness of the questing spirit. Mann's pessimism at this stage of his authorship is such that young Castorp's educational pilgrimage ends on the final page of the novel with his being thrust into the "feast of death"—the cataclysm of World War I. His personal fate is ambiguous; Mann asks the reader to consider whether it is possible that out of the fever of hatred and the plague of ignorance symbolized by the war, one may hope that love and understanding will survive and carry the human quest forward.

Manning, Frederic — Australian (1882-1935), **The Middle**

Parts of Fortune. New York: New American Library, 1979.

Published anonymously by Manning in 1929, this book was considered by Hemingway, T. S. Eliot, T. E. Lawrence and others as the ultimate novel of trench warfare. Like his protagonist Bourne, Manning chose to enlist as a private soldier rather than join other members of his class as an officer. The novel follows his own experiences with a small group of infantrymen on the Somme battlefield in 1916. The basic decency and dignity of his fellow soldiers, who even in their last extremity of hopelessness, reach out to each other in comradeship, touch Manning. He explores the ongoing struggle of each man to master his own fear and weakness. Manning's philosophical concerns raise the story to a universal plane, to a discussion of war as a total human experience. The soldiers' anguished endurance and determination to hold on was to Manning genuine heroism.

Melville, Herman — American (1819-1891), **Billy Budd, Foretopman.** Indianapolis: Bobbs-Merrill, 1975.

Melville sets his classic confrontation of good and evil, first published in 1888, in the year 1797, when abuses such as impressment and flogging were common in the British Navy. Impressed for the crew of the warship *Indomitable,* Billy Budd, unlike his companions, serves cheerfully and willingly. Billy is handsome and strong, naturally and unconsciously good. Unable to tolerate Billy's goodness, Claggart, the ship's master at arms, accuses Billy of organizing a mutiny. Called before the wise and fair Captain Vere to explain himself, Billy cannot speak, but only stammers. In blind rage he then kills Claggart with a single blow. Under the strict code of military justice, Captain Vere is forced to sentence Billy to death. The Captain makes an anguished choice to sacrifice innocence so that order may be maintained. Billy understands and climbs the yardarm to his hanging, crying "God bless Captain Vere!"

Mishima, Yukio (pseudonym for Kimitake Hiraoka) — Japanese (1925-1970), "Patriotism," in **Death in Midsummer and Other Stories.** Trans. Ivan Morris. New York: New Directions, 1966.

The knowledge that his closest colleagues have been involved in a mutiny disturbs a young Japanese army officer. Knowing that he will be commanded to attack them, he registers his protest and patriotism by committing harakiri. His farewell note says, "Long live the Imperial Forces." His young bride, trained to be obedient, unhesitantingly joins him in her own suicide. Mishima's elegant style intensifies the strangeness of the suicides, the officer and his wife's highest acts of devotion to their country. The story prefigures Mishima's own death by harakiri in 1970.

Monsarrat, Nicholas — English (1910-), **The Cruel Sea.** New York: Knopf, 1951.

Monsarrat bases this story on his World War II experiences with a convoy in the North Atlantic. Although the anti-submarine effort was eventually successful, Monsarrat takes a despairing view of typical English doggedness, which used such clumsy equipment as the old and slow Compass Rose as an escort ship. The men on board are observers, never able to influence events; they watch helplessly as the enemy sinks one convoy ship by ship. They never actually see the enemy until the end of the book, when their big new ship (replacing the torpedoed Compass Rose) forces a submarine to the surface. They then find the Germans to be people much like themselves.

Moorehead, Alan—Australian (1910-), **Gallipoli: Account of the 1915 Campaign.** New York: Harper, 1956.

When Turkey entered the war on Germany's side in September, 1914, Churchill proposed an attack on the Dardanelles to reopen the way to Russian shipping. Moorehead narrates an epic of mismanagement and disaster in which every plan miscarries except for the final eva-

cuation. The campaign's symbolic figure is Rupert Brooke, who, burning with eagerness for adventure in a noble cause, dies of sunstroke before firing a shot. Amid the sordid realities and confusion, the men show reckless bravery as well as dignity and selflessness.

Ngugi, Wa Thiong — Kenyan (1938-), **Weep Not Child**. London: Heinemann Educational Books, 1964.

A young boy, caught between violent revolutionaries and oppressive settlers, describes the MauMau war in Kenya. Njoroge sees his dreams, his family and his self concept destroyed by a violence he cannot understand. The guerrilla fighters resort to treachery and cruelty against their own people, while the colonial government terrorizes the same people with random arrests, executions and torture. **Weep Not Child** is a powerful study of the effects of a war of liberation on individuals.

O'Brien, Tim — American (1946-), **Going After Cacciato**. New York: Delacorte Press / Seymour Lawrence, 1975.

As members of his squad are killed one after another, Cacciato, a foot soldier in Vietnam, decides simply to walk away from the war. His destination, incredibly, is Paris. The seven soldiers remaining in his squad welcome the chance to chase him and ostensibly bring him back to duty. The imaginary walk halfway around the world is interspersed with flashbacks to scenes of the war and the thoughtful monologues of Paul Berlin, who tries to make sense of Vietnam's maddening enigmas.

Okada, John — American (1923-1970), **No-No Boy**. Rutland, Vermont: Tuttle Company, 1957.

After the Japanese bombed Pearl Harbor in 1941, all Japanese-Americans became suspect and under authority of law were shipped to crude camps in the Western desert for most of the war. Young men could leave the camps by volunteering for the army. This story is about Ichiro,

who lives in a camp for two years and then serves two years in prison for refusing the draft. After prison, he returns to Seattle, to a brother who despises him for refusing to serve in the war, to a mother who believes that Japan has won the war, and to a friend who did serve and is gradually dying from a wound. The book provides a special view of World War II and the internment through the eyes of a Japanese-American.

Ooka, Shohei—Japanese (1909-), **Fires on the Plain.** Trans. Ivan Morris. New York: Alfred Knopf, 1957.

Tamura, a Japanese soldier on the Philippine island of Leyte during the last few months of World War II, describes the remnants of humanity left among his defeated fellow soldiers. Deprived of food, they descend to murder and cannibalism. The horrified Tamura shoots a fellow soldier rather than join him in eating a third. Captured by the Americans and placed in a field hospital, he recovers only physically. Spiritually, in guilt and shame and horror, he walks eternally on the Philippine plains, among the numerous fires set by the Filipinos to signal Japanese presence. Ooka's prose frequently assumes Biblical intonations; spiritually, Tamura has died both with and to his fellow men.

Orwell, George — English (1903-1950), **Animal Farm.** New York: Harcourt, Brace and Company, 1945.

This fable satirizes the Russian Revolution under Stalin. Some farm animals, tiring of their servitude to humans, decide to revolt and run the farm as they want. They are betrayed, however, by their leaders, the pigs, into a worse servitude. The pigs' motto is "All animals are equal, but some are more equal than others."

Homage to Catalonia. London: Secker and Warburg, 1938.

In 1936 Orwell went to Spain to report on the Civil War and instead joined the P.O.U.M. militia to fight against

the Fascists. He tells simply, without jargon, what actually happened in Barcelona in the nightmare atmosphere of political intolerance and hatred: how the Stalinist Communists suppressed the other parties and imprisoned or liquidated anyone who appeared suspicious. Orwell came to distrust the journalism of his era as spurious and dishonest reporting from both sides. He also learned the nature of totalitarianism, whether of the right or left. What frightened him most was the immediate reappearance in left wing circles of war hysteria and the reduction of complicated international issues to simple-minded emotional crusades.

1984. New York: Harcourt Brace, 1949.

In **1984** Orwell projects a nightmare world of totalitarianism so complete that it virtually obliterates human personality. Oceania is a society of the future toward which, Orwell believed, the totalitarianism of both the right and left were heading: a society in a state of permanent warfare waged against its own subjects. Here historical records are destroyed and propaganda replaces information; thought and love are punished, and privacy is impossible—because everywhere, "Big Brother" is watching.

Pasterrak, Boris — Russian (1890-1960), **Dr. Zhivago.** Trans. Max Hayward and Manya Harari. New York: Pantheon, 1958.

Pasternak's novel describes the effects of the 1905 Revolution, World War I, the 1917 Revolution, and World War II on a group of Russian families of the upper class intelligentsia. It tells what happens to human beings in times of catastrophe, particularly when a perverted moral sense destroys the capacity for independent thought. The chief character is a doctor and poet who is neither for nor against the regime, but who suffers at its hands and endures. He reflects Pasternak's own scorn for pompous slogans and theories of social betterment which are used to justify untold slaughter. Expressed through his love of art

and nature, Pasternak's stand is for the daily round of private life and the integrity of the individual. The book was refused publication in the Soviet Union.

Plievier, Theodore — German (1892-1955), **Stalingrad.** Trans. H. Langmead Robinson. London: Athenaeum Publishing Company, 1948.

Plievier's novel is a fictional account of one of the decisive battles of World War II. On November 22, 1942, Hitler ordered the huge German Sixth Army of 300,000 men to dig in outside the gates of Stalingrad and to hold its position to the last man. Faced with the Russian counterattack and the savage Russian winter, the army suffered the worst military disaster in Europe. Rather than blindly obeying, Plievier's Colonel Vilshofen questions not only the orders that assure his army's destruction, but the whole purpose of German aggression, attempting to arouse in his fellow officers a sense of responsibility and compassion both for German and Russian lives.

Porter, Katherine Anne — American (1890-1980), **Pale Horse, Pale Rider.** New York: Harcourt, Brace and Company, 1936.

Shortly before Armistice Day, a young newspaper reporter, already haunted by the omnipresence of the war, falls in love with a soldier on his ten days' leave from the front. Fearing their imminent separation and believing their future to be hopeless, Miranda succumbs almost gratefully to an influenza epidemic. Unable to get a hospital bed, Adam nurses her himself until he must return to camp. Struggling against death, Miranda sees her doctor as "a skull beneath his German helmet," and she hears herself howling for his death, calling him "a Boche, a spy, a Hun. . . ." She slowly recovers, only to learn that Adam has died in the same epidemic. Porter's famous novella thus ironically plays upon the idea that "'War is kind' to those who stay at home."

Pushkin, Aleksandr — Russian (1799-1837), **The Captain's Daughter.** Trans. Natalie Duddington. London: J. M. Dent, 1928.

This short novel brings to life the historical figure of Pugachev, the Cossack soldier who led an uprising against Catherine the Great in 1773. Written in 1836, Pushkin's story has as its real heroes the very ordinary people attacked by Pugachev: a young sergeant, relegated to an obscure fort; the commander of the fort; the commander's wife and daughter. They find themselves besieged by Pugachev and his rebels and rise to the occasion. Pushkin's warm understanding of his characters enriches this deceptively simple tale.

Remarque, Erich Maria — German (1898-1970), **All Quiet on the Western Front.** Trans. A. A. Wheen. Boston: Little, Brown and Company, 1929.

Remarque records with terrifying authenticity the experiences of a group of bewildered young Germans fighting and suffering through the chaotic last days of World War I. His forward states, "This book is neither an accusation nor a confession; it tries simply to tell of a generation of men who, even though they may have escaped its shells, were destroyed by the war." For many, this is the greatest war story every written.

Romains, Jules — French (1885-1972), **Verdun,** Volume III of **Men of Good Will.** Trans. Gerald Hopkins. New York: A. A. Knopf, 1934-1950.

Although other World War I battles exacted higher tolls, Verdun became known as the battlefield with the highest concentration of casualties per square yard. Lasting ten months, it was a crucial turning point in the war and became a national legend in France. It was of Verdun that Pétain said, *"Ils ne passeront pas."* Romains presents the catastrophe through events on the battlefield, behind the lines at staff headquarters, and in the offices of war speculators and profiteers. Through his characters,

Romains reflects on the question of what powerful forces —social or individual—can compel thousands of ordinary soldiers to stay on through so much suffering.

Russ, Martin—American (1931-). **The Last Parallel.** New York: Rinehart, 1957.

Submitted to its publisher in original form—a pencilled manuscript in Russ' G.I. notebooks—**The Last Parallel** is an almost daily account of a young Marine's experiences in Korea. Perhaps most interesting is Russ' totally objective tone—whether due to his youth, his commitment to the Marines, or to his frank acknowledgement, as he returns to the States, that he can find nothing "profound" to say about his experience: "I dare say most of the men here are glad that they went through the past year, and I dare say most of them would be at a loss if asked why." Russ' honest and detailed reporting—along with his failure to assign a "profound" meaning to his experience—makes this an interesting and oddly unsettling inside account of war.

Saint-Exupéry, Antoine de — French (1900-1944), **Flight to Arras.** Trans. Lewis Galantiere. New York: Reynal and Hitchcock, 1942.

Saint-Exupéry, a French flier in World War II, recounts a single evening's action: an observation flight over German-held Arras in the final days of May, 1940. He intersperses his immediate descriptions of the flight, made under intense fire from the German batteries, with philosophical speculations on the war and life in general. Though France is disintegrating, with villages burning, refugees streaming south, and defeat a certainty, his fellowship with other airmen consoles Saint-Exupéry. His belief in human community sustains him throughout the war.

Sassoon, Siegfried — English (1886-1967), **The Memoirs of George Sherston,** Three volumes. Garden City: Doubleday, Doran and Company, 1937.

The first volume of this fictional autobiography depicts

the life of the English country gentry and ends with Sherston's entry into the war in 1914. The next volumes, detailing life in the trenches interspersed with trips back to England on leave, reveal Sherston's growing awareness of moral issues, which culminates in his "Soldier's Declaration," an angry protest against the continuation of the war for which he hopes and expects to be court martialled. Robert Graves describes Sassoon as alternating between the roles of "happy warrior" and "bitter pacifist," viewing the war as a period of unimaginable horror, needlessly prolonged by those with the power to end it, but also finding himself continually inspired by the courage and endurance of his fellow men. His fictional autobiography gives a glimpse into the character of Sassoon himself, who earned the nickname "Mad Jack" for his feats of reckless courage.

Schwarz-Bart, André — French (1928-), **The Last of the Just.** Trans. Stephen Becker. New York: Atheneum, 1960.

From a medieval pogrom to the agonies of Auschwitz, this novel traces the lives of the family of Levy, to whom God has granted one Just Man in each generation. Eight centuries of terrifying legacy culminate in the life of Ernie, a young German Jew, the last of the Just. This seminal story within the Jewish tradition addresses the question of why God, viewing the wars, the cruelties, the injustices of human life, allows the human story to continue. The Lamed-Vov, the thirty-six Just Men present in each generation, provide the answer. On their shoulders rests the world. Whether their function is, as Schwarz-Bart suggests, to absorb enough of the grief and suffering of humanity to prevent the world's poisoning, or whether, as in the original telling of the story, they exist to challenge that suffering, the story of the Lamed-Vov is a reminder of the precariousness of the human condition.

Sholokhov, Mikhail — Russian (1905-), **And Quiet**

Flows the Don (see also: **The Don Flows Home to the Sea**). Trans. Stephen Garry. New York: A. A. Knopf, 1935-1959.

This immensely popular novel, an epic of the revolution's intrusion into the Cossack region of Russia, chronicles the struggle between the old and new ways of life, both on the battlefields and within men's hearts. The hero, Gregor Melekhov, vacillates. He is at first convinced that the Bolsheviks are right, then gives up this view and fights with the Whites in the Civil War, intending to help the Cossacks maintain their independence. Sholokhov's novel shows that although ultimately forced to unconditional acceptance of Soviet authority, the Cossacks struggled desperately to preserve their lands and their old way of life.

Silone, Ignazio—Italian (1900-), **Bread and Wine.** Trans. Gwenda David and Eric Mosbacher. New York: Harper and Brothers, 1937.

In 1938, after fifteen years of exile, the anti-fascist revolutionary leader Pietro Spina returns to his native Abruzzi to see whether his Marxist theories will hold up in practice. As he wanders about the countryside, disguised as a priest, he gradually abandons Marxism, deciding that the demoralization and corruption he finds require something more than political action. He had wanted to change the unjust social order through violence and revolution, but he comes to feel that communism would simply replace one tyranny with another. His encounters with the people of the land strengthen his growing faith in sincerity, simplicity and friendship. These values become as important to him as bread and wine, the symbols of physical sustenance and spiritual communion. The book offers reflections on the place of violence in politics and politics in life. It gives fair weight to conflicting perspectives but chooses one.

Solzhenitsyn, Aleksandr I. — Russian (1918-), **August 1914.** Trans. Michael Glenny. New York: Farrar, Straus and Giroux, 1972.

Solzhenitsyn's subject is the Russian invasion of East Prussia in 1914 and the military disaster of Tannenberg. Explicitly influenced by **War and Peace**, Solzhenitsyn shows the futility of war: the contradiction of orders, the rivalries of officers, all the ironies of an ill-prepared campaign. The battle accounts are rather confusing and the inserted intervals of film scriptwriting are distracting. However, there are some fine passages, notably the death of Samsonov and the escape of Vorotyntsev.

The Gulag Archipelago, Three volumes. Trans. Thomas P. Whitney. New York: Harper and Row, 1974-1978.

Under the most extreme and dangerous conditions, Solzhenitsyn set himself the task of writing the moral history of the Russian Revolution and its consequences, bearing witness to the suffering of millions of Russians who lived and died in the invisible world of the Gulag Archipelago, the Soviet prison-land. Combining history and anecdote, analysis and polemic, he describes the mass police terror introduced by Lenin and Stalin. **Gulag I** traces the development of the punitive legal system of Lenin to its nationwide expansion under Stalin, when successive waves of prisoners (victims of enforced collectivization of 1929, of the Great Purges of the 1930s, of postwar repatriation of Soviet P.O.W.'s held in Germany) passed through the prison system. **Gulag II** describes the slave labor camps where an estimated 10-15 million people were imprisoned in vast "extermination factories." These volumes give an unsparing account of a state's oppression of its own people. The third volume contains cases of resistance and revolt and examines the fate of survivors. Relying on his own experiences—he spent eleven years in prisons, concentration camps and exile—and the testimonies of other victims, Solzhenitsyn overwhelms with the force and number of his examples. His fiery sarcasm and moral fury reveal a passionate desire to make known this massive violation of human rights.

Stendhal (pseudonym for Marie Henri Beyle) — French (1783-1842), **Charterhouse of Parma.** Trans. Margaret R. B. Shaw. Baltimore: Penguin Books, 1972.

First published in 1839 and set in the post-Napoleonic era, this tale chronicles the adventures of a young Italian hero, Fabrizio del Dongo. Stendhal describes life and intrigue at a small Italian court, ironically blending seriousness and farce. The episode of the Battle of Waterloo, in which Fabrizio plunges into the inextricable confusion of the battlefield "understanding nothing," had a great influence on Tolstoy, who said that this conception of war "without panache" was verified for him during his service in the Crimean War.

Swift, Jonathan — English (1667-1745), "A Voyage to the Houyhnhnms," in **Gulliver's Travels,** Book IV, chapter V. Ed. Paul Turner. London: Oxford University Press, 1971.

This journal of Lemuel Gulliver's four voyages to strange and not-so-distant lands is Swift's satiric masterpiece, published in 1726. In Book IV, Gulliver lands at the island of the Houyhnhnms, noble horses governed by reason. The hideous, violent Yahoos, servants of the Houyhnhnmns, recognize Gulliver, to his horror, as one of them. Swift satirizes man's abuse of reason as reflected in his political, social and academic institutions. He also explains, through Gulliver's conversations with the noble horses, the usual causes and motivations for war: a discussion that thoroughly astonishes the gentle Houyhnhnms.

Thoreau, Henry David — American (1817-1862), **Civil Disobedience.** Boston: O. R. Godine, 1969.

In 1846 Thoreau was imprisoned in Concord jail for refusing to pay his poll tax, an episode that led to this essay, published in 1849. Thoreau refused to pay the tax to protest the injustice of both slavery and the war against Mexico. It is not enough, he writes, to be opposed *in opinion* to injustice; action should be taken by withdrawal of support from the state. Thoreau's essay influenced Gandhi in his

campaign for nonviolent resistance in India and has had wide impact as a program for radical political action.

Thucydides — Greek (c. 450-400 B.C.), **The Peloponnesian War.** Trans. Benjamin Jowett. New York: Bantam Books, 1960.

Thucydides, considered by many the greatest of critical historians, recounts the twenty-seven year conflict between Athens and Sparta, recording the eventual fall of the Athenian empire and the gradual moral deterioration of the Greek world. Over 2,000 years later, his work is still regarded as incomparable. Of particular interest are Chapter VI in Book II, Pericles' Funeral Oration, and Chapter XVII in Book V, the Melian Conference. Pericles delivered his panegyric in honor of those Athenians who had first fallen in the war. It is a stirring tribute to the city of Athens, to the qualities which made this first democracy, in Pericles' words, "the school of Hellas." Chapter XVII, Book V, is an account of the Athenian expedition, in the sixteenth year of conflict, against the island of Melos, whose only wish was to remain neutral. Because it would not give up its freedom and submit to Athens, the island's men were slaughtered and the women and children sold as slaves. The debate preceding the massacre reveals the arrogance of the Athenians: "The strong do what they can and the weak suffer what they must."

Tolstoy, Leo — Russian (1828-1910)

"The Raid," In **The Portable Tolstoy.** Ed. John Bayley. New York: Penguin Books, 1978.

First published in 1852, this short story concerns a young civilian, curious about war, who lives in a small army post in the Caucasus. He chooses to accompany a battalion on a raid against the local hill tribes. He feels intensely alive in the presence of danger, but he also muses on the incomprehensibility of war: how can feelings of hatred and vengeance exist in the souls of men in touch with the sur-

rounding, entrancing nature?

Sebastopol. Trans. Frank Millet. Ann Arbor: University of Michigan, 1961.

These three sketches, written in 1854-55, derive from Tolstoy's own experiences as an army officer at the siege of Sebastopol during the Crimean War. The first story's mood of patriotic exultation lasts only briefly; thereafter, Tolstoy presents war as a tedious succession of horrors. He concentrates on depicting the actual experience of men under fire, an approach that greatly influenced subsequent writers.

War and Peace. Trans. Louise and Aylmer Maud. New York: Oxford University Press, 1961.

War and Peace, first published in 1869, is one of the great novels of the world, dealing most profoundly with the experience of war. Tolstoy recreates Napoleon's invasion of Russia, interweaving the experiences of the Russian and French soldiers with the lives of the Russian nobility. Prince Andrei Bolkonsky dreams of saving Russia in one glorious moment of battleground fame and triumph, but his dream vanishes at Austerlitz. Pierre, aspiring to universal peace and happiness, is appalled by the carnage and confusion of Borodino. As a prisoner of war, he learns about inner freedom and peace from the simple peasant Platon Karatayev. Perhaps the most memorable of Tolstoy's characters is Natasha Rostov, whose joyous vitality attracts all who come near her. Tolstoy's characters experience the exhilaration before battle, the intensified appreciation of life when confronting death, the comradeship and courage shared by fellow soldiers; they also know the horror, brutality, futility and ultimate pity of war. Tolstoy raises the universal questions: is history the product of humankind's free will, or is it the inevitable progress of events, following laws as fixed as those governing the physical universe? What is the force that moves nations? Why do millions of men burn homes, deceive, rob and murder their

fellow creatures? Tolstoy debunks previous theories of history and supplies his own; for a fascinating essay on his theory, read "The Hedgehog and the Fox" by Isaiah Berlin in **Russian Thinkers** (see p. 136 of this volume). Ultimately, it is Tolstoy's overwhelming love of life and his ability to express such love that make **War and Peace** continuously interesting to succeeding generations.

Hadji Murat. Trans. W. G. Carey. London: Heinemann, 1962.

Tolstoy bases this later novel, published in 1904, on the life of a Tartar chieftan. Hadji Murat is caught between the Russians, bent on ruthless colonial conquest of the Caucasus region in the 1850s, and his own people, dominated by the equally despotic and cruel power of Shamil, a Moslem leader. The corruption of power, the waste and destruction of society by pervasive war, and the swagger and brutality on both sides contrast with the fine, wild chieftan, dignified and tenacious of life, who dies in a final desperate attempt to rescue his family.

Trumbo, Dalton — American (1905-), **Johnny Got His Gun.** New York: Lippincott, 1939.

A bursting shell in World War I turns Joe Bonham, an American private, into the ultimate victim: a body without limbs or face, unable to speak, hear, feel or see. But he can remember, and through superhuman effort remains alive, an objectification of the evil and agony of war. Bonham views himself as one of those who, throughout history, are victimized by others' control of the economies and politics of nations. This is a quintessential "horror of war" novel which also expounds Trumbo's politically left views of its causes.

Turgenev, Ivan — Russian (1818-1883), **Fathers and Sons.** Trans. Avril Pyman. New York: Dutton, 1962.

Turgenev first published this novel, also known as **Fathers and Children**, in 1862. Bazarov, a young medical

student, visits his friend Arkadi at his father's country estate. The father is a kindly country gentleman who adores poetry and nature. Also in the house is Pavel Petrovich, Arkadi's uncle, a vain, pompous, old fashioned dandy. The novel mirrors the stormy political atmosphere of the time, portraying the confrontations of old and young, liberals and radicals, traditional civilization and the harsh new materialism. Bazarov is bold and intelligent, but willing to destroy brutally any obstacle to a new order of freedom and justice. The novel caused a great controversy among its Russian readers; both the right and the left attacked Turgenev. The right accused him of presenting too favorable a portrait of the nihilist Bazarov, while the left accused him of being reactionary and slandering youth. See the preface by Isaiah Berlin, reprinted in **Russian Thinkers** (see p. 136 of this volume).

Twain, Mark (pseudonym for Samuel Clemens) — American, (1835-1910), "The War Prayer," in **Europe and Elsewhere.** New York: Harper and Brothers, 1923.

Written in 1905, Twain's fable suggests his increasing skepticism of people's humaneness. In time of war, a minister prays in a packed and emotion-filled church. His supplication is that an ever-merciful God will watch over America's noble young soldiers, encourage them in their patriotic work and help them crush the foe. Suddenly an aged stranger enters the church and voices the unspoken, true meaning of the prayer: "Help us to tear their soldiers to bloody shreds with our shells, lay waste their humble homes, wring their hearts of their unoffending widows. . . ." All agree after that the poor man must have been mad, for his words were, of course, senseless.

Van der Post, Laurens — South African (1906-), **The Seed and the Sower.** New York: W. Morrow, 1963.

Van der Post's fine collection of short stories focuses on people facing moral choices. He not only understands Western motivations, but also the ideas, emotions, and

symbols of the Japanese military tradition. In "A Bar of Shadow" a British army officer, prisoner of the Japanese in World War II, develops a subtle understanding of his Japanese captor and attempts a personal reconciliation with him that may break the war's cycle of hurt and revenge. In "The Seed and the Sower" a young South African seeks escape in the war from guilt toward his brother; he must discover forgiveness before he can act with courage and honor. "The Sword and the Doll" pictures a complacent Dutch population on an island besieged by the Japanese. Unable or unwilling to face reality, the islanders remain passive or indulge in trivialities. Van der Post is compassionate and sensitive, never dehumanizing, throughout this trilogy.

Voltaire, François Marie Arouet de — French (1694-1778), "Candide," in **Candide and Other Stories.** Trans. Joan Spencer. London: Oxford University Press, 1966.

The innocent Candide is taught by his tutor, Pangloss, that "All is for the best in this best of all possible worlds." He has many misadventures but never loses his faith in Pangloss' teachings, even when he is impressed into the Bulgarian army. Written in 1758, "Candide" satirizes everything dear to the eighteenth century, from reason and goodness to military glory. Voltaire disposes of war in a few paragraphs: two brilliant armies drawn up in proud array destroy thousands in the first barrage, then proceed to more heroic butchery by bayonet, fire and rape, celebrating their victory with *Te Deums* on either side. Voltaire concludes the world is mad and that sane people should concern themselves with tasks within their power to accomplish.

Vonnegut, Kurt — American (1922-), **Slaughterhouse 5; or The Children's Crusade.** New York: Delacorte Press, 1969.

Through the figure of Billy Pilgrim, Vonnegut relives his own experience in World War II as "an American infantry

scout *hors de combat,* a prisoner of war, who witnessed the fire-bombing of Dresden, Germany, 'The Florence of the Elbe,' a long time ago, and survived to tell the tale." It took Vonnegut twenty-three years to find a way to tell his story, to describe the devastating experience of emerging from the slaughterhouse to discover a moonscape that was once the most beautiful city in Europe.

Voinovich, Vladimir — Russian (1932-), **The Life and Extraordinary Adventures of Private Ivan Chonkin.** Trans. Richard Lourie. New York: Farrar, Straus and Giroux, 1977.

On the eve of World War II, in Russia, a military plane is forced down near a backwater collective farm. Private Chonkin is detailed to guard the plane and is then forgotten by his superiors. In describing Chonkin's absurd adventures, Voinovich satirizes a rigid, bungling, Soviet bureaucracy.

Waugh, Evelyn — English (1903-1966), **The Sword of Honour.** Boston: Little, Brown, 1966.

Waugh's satirical trilogy on World War II army life (**Men at Arms**, 1952; **Officers and Gentlemen**, 1955; **Unconditional Surrender**, 1961) charts, through the characters of Guy Crouchback and Charles Ryder, his own experience—a progression from idealization to total disenchantment. Guy Crouchback, of an ancient English-Catholic family, joins his country in a "just war." Gradually, his sense of clear moral issues becomes confused as treachery and betrayal become commonplace. Farce and sardonic comedy convey the futility and harshness of war. But through these experiences, Guy comes to new self knowledge and human sympathy.

Weil, Simone — French (1909-1943), **"The Iliad, Poem of Might,"** in **The Simone Weil Reader.** Ed. George A. Panichas. New York: McKay, 1977 (first published in 1940).

In this brilliant essay, written at the peak of the Nazi triumph in France, Simone Weil focuses on violence as pictured in Homer's **Iliad**, showing its power to transform man into a thing, to crush victor and vanquished alike. **The Iliad** teaches us ". . .how never to admire might, or hate the enemy, or to despise sufferers." According to Camus, the philosopher Simone Weil was "the only great spirit of our time."

Wharton, Edith — American (1862-1937), **A Son at the Front.** New York: Charles Scribner's Sons, 1923.

As late as 1923, Edith Wharton still portrays World War I as a crusade. She reflects the patriotic fervor that was stirred up before American entry into the war, but focuses primarily upon the psychological relations between father and son.

Wiesel, Elie — Hungarian (1928-), **The Gates of the Forest.** Trans. Frances Frenaye. New York: Holt, Rinehart and Winston, 1966.

A survivor of Auschwitz, Wiesel is haunted by human suffering. This short, moving novel tells the story of Gavriel, a seventeen year old Hungarian Jew, hiding from the Nazis in a cave in the forest. Rescued unexpectedly by the self-sacrifice of an unusual friend, Gavriel seeks asylum as a deaf mute in a Transylvania village. Wiesel weaves the story of the war—man's ultimate betrayal of himself—with the Jewish and Christian myths of the Messiah, demanding of both traditions why God has betrayed mortals. After the war, Gavriel feels compelled to tell the stories, again and again, of his and his friends' suffering, returning always to the great paradox: "What is man? Hope turned to dust. But whenever [Gavriel] thinks of the remote village in Transylvania, he knows that the opposite is true. What is man? Dust turned to hope." Wiesel's novel is a work of deep compassion for all people.

Woolf, Virginia — English (1882-1941), **Three Guineas.**

New York: Harcourt, Brace and Company, 1938.

Woolf gives an ironic, but serious answer to three separate requests for a guinea—one for a women's college's building fund, one for a society promoting women's professional employment, and one for work to prevent war. The author examines the three causes and points out that they are actually inseparable. She believes that work for women's independence and equality of opportunity in England is part of the larger goal of freedom and equality for all people, and essential if war is to be ended.

Wouk, Herman — American (1915-), **The Winds of War.** Boston: Little, Brown, 1971. **War and Remembrance.** Boston: Little, Brown, 1978.

In this two volume novel, Wouk attempts to show how industrialized armed force "came to haunt us and how it was that men of good will gave—and still give—their lives to it." The story focuses on Commander Victor Henry, who as naval attaché to Berlin in 1939 comes into contact with Roosevelt, Hitler, Goering, Stalin and Churchill. Wouk weaves Victor's personal experience (and that of his family) with sections from a retrospective analysis of World War II written by a fictional German staff officer, Armin von Roon, who has been imprisoned after trial at Nuremberg. Together—the personal story of the career American military man and the reflections of the captive German officer—reveal the complex interlinkage of politics, militarism, personalities and chance that determined World War II and its outcome.

Zweig, Arnold — German (1887-1968), **The Case of Sergeant Grischa.** Trans. Eric Sutton. New York: The Viking Press, 1928.

A Russian peasant soldier escapes from a prisoner of war camp on the Russo-German front during World War I. Recaptured by the Germans and sentenced to be shot as a spy, he wins the respect of German officers and soldiers who nevertheless cannot prevent his execution. They realize

the injustice of the military law that demands the death of a clearly innocent man, but feel powerless to help him. Zweig's book condemns the system of war, rather than any one nation or individual.

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3. DRAMA

In the dramatic works of the Western tradition, by far the most profound insights into war and peace are to be found in the Greek tragedies and the plays of Shakespeare. They therefore occupy a prominent place in these listings.

To the fifth century Greek, the *polis* was a community and its affairs the affairs of all citizens. Hence, when the problem of war was addressed in literature, it was regarded not only as a personal, but as a public tragedy.

Shakespeare, as everyone knows, said everything there was to say about the human condition and did so incomparably.

Are there plays from other traditions that should be included here?

Aeschylus — Greek (525-456 B.C.)

The Oresteia, in **Aeschylus,** Vol. II. Trans. Herbert W. Smyth. London: W. Heinemann, 1956-57.

Aeschylus' famous trilogy envisions humanity's emergence from political and moral chaos into order and reconciliation. In **Agamemnon** the hero returns from the Trojan War only to be murdered by his wife, Clytemnestra, in revenge for his having sacrificed their daughter, Iphigenia. In **Choephori (The Libation Bearers)** Orestes avenges his father by killing his mother. Apollo sanctions Orestes' crime because the gods' moral law commands that punishment follow Clytemnestra's act, but now Orestes is guilty of the crime of matricide. The Furies pursue him relentlessly. The final play, **Eumenides,** resolves the cycle of violence: Athena establishes the first judicial tribunal, with a jury of Athenian citizens, to try Orestes. Public justice

thus replaces private vengeance and force is tempered by persuasion.

The Persians, in **Aeschylus,** Vol. I. Trans. Smyth for Heinemann.

Produced in 472 B.C., eight years after the Battle of Salamis, **The Persians** is the only extant historical Greek tragedy. It relates Xerxes' humiliating return to his capital at Susa after the Greek defeat of his army. The emphasis throughout is not on Greek triumph, but on Persian disaster. Aeschylus shows remarkable compassion for his former enemies' defeat, which he attributes to the pride and arrogance of Xerxes. The punishment of Xerxes' hubris is the downfall of a mighty empire.

Seven Against Thebes, in **Aeschylus,** Vol. I. Trans. Smyth for Heinemann.

Describing the war between the sons of Oedipus for the throne of Thebes, Aeschylus' tragedy traces the working out of a family curse which renews itself in the rashness and impiety of successive generations. Polyneices, exiled brother of King Eteocles, attacks his native city to reclaim his rights. The King learns of Polyneices' attack on the seventh gate of the city and recognizes the descent of the family curse. Eteocles impetuously capitulates to it and goes to fight his own brother, rejecting the warnings of the chorus. The play ends with a lament over both brothers, dead at each other's hands.

Anderson, Maxwell — American (1888-1959) and *Laurence Stallings — American* (1894-1968), **What Price Glory?** in **Twentieth Century Plays.** Ed. F. W. Chandler and Richard A. Cordell. New York: T. Nelson and Sons, 1934.

Written in 1924, this is one of the first realistic American treatments of World War I. Centered on the rivalry of Captain Flagg and Sergeant Quirt for the favors of a French girl, the play caused a sensation with its presenta-

tion of the profanity and brutality of professional soldiers.

Anouilh, Jean — French (1910-), **Antigone, a Tragedy.** Trans. Lewis Galantiere. London: Methuen, 1961.

Antigone buries her brother's body against the orders of Creon, the King, defying his authoritarian rule. Her search for truth is as unbending as Creon's enforcement of the law. Anouilh's 1944 adaptation of Sophocles' play allowed him to dramatize the choice between resistance and collaboration in France of the 1940s.

Arden, John — English (1930-), **Serjeant Musgrave's Dance.** New York: Grove Press, 1960.

Four soldiers, outraged by their orders to kill civilians and rebels, desert the British army when their mate Billy is killed. Led by Serjeant Musgrave, who believes himself appointed by God to turn the populace against war, they come to Billy's home town to square accounts. But Musgrave himself is a fanatic, opposing violence with even more violence. In the end two of his own fellows oppose him and the townspeople refuse to accept his "logic" of answering death with death. Arden describes the play in his preface as "timidly" advocating "complete pacifism," for he recognizes that such pacifisim is in reality difficult and perhaps even impossible to practice.

Arrabal, Fernando — Spanish (1933-), **Picnic on the Battlefield,** in **Plays.** Trans. Barbara Wright. London: Calder and Boyars, 1962.

Zapo, a young field soldier, receives a surprise visit one Sunday from his parents, who insist upon having a picnic with him. Zepo, an enemy soldier, wanders on stage. At the urging of his parents, Zapo takes Zepo prisoner, and the four proceed to picnic merrily together on the battlefield untill all are suddenly bombed. The point of Arrabal's play is almost too clear—Zapo and Zepo have no reason *not* to be picnicking together except for the absurdity of war.

Aristophanes — Greek (c. 445-385 B.C.)

The Acharnians, in **Aristophanes,** Vol. I. Trans. Benjamin Rogers. London: W. Heinemann, 1924.

Aristophanes, poet and comic genius of fifth century Athens, mocked all the follies of his day. His target in **The Acharnians** is the war between Athens and Sparta. An honest Athenian farmer, Dikaiopolis, weary of the war, makes his individual peace with the enemy and nearly loses his head for it. He slyly suggests that the causes of war are in truth trifling; that the war hero Lamachus is pompous and cowardly; and that the results of war are always disastrous to the common people.

Lysistrata, in **Aristophanes,** Vol. III. Trans. Rogers for Heinemann.

The women of Athens, frustrated by the long, drawn-out war between Athens and Sparta (now in its twentieth year), join with the women of Sparta and other Greek states to bring the war to an end. Led by Lysistrata, they refuse to sleep with men until peace has been declared. They also seize the Acropolis and cut off the men's access to the treasury. This highly entertaining comedy (which played under state auspices while the war was going on) has an undertone of desperation; many references are made to the "madness" that has engulfed Greece. The madness, Aristophanes implies, derives partly from an exclusively male domination of society and public life, so women must bring sanity and common sense back into public affairs. Aristophanes advocates a Panhellenic harmony to save Greece from destruction.

The Peace, in **Aristophanes,** Vol. II. Trans. Rogers for Heinemann.

War weariness leads the farmer Trygaeus to ascend to heaven on a beetle in order to end the war between Athens and Sparta. The gods have washed their hands of the Greeks have left War to work his will. War has buried Peace. Trygaeus, with the exuberant help of a chorus of

farmers, merchants, and craftsmen, digs Peace out of her hole, much to the consternation of those who profit by War. Trygaeus evokes all the pleasures owed to Peace: markets brimming with luscious fruits and fragrant flowers; games and pastimes; high spirits and song. The play ends with a rollicking feast.

Beckett, Samuel — Irish (1906-), **Endgame.** New York: Grove Press, 1958.

Beckett's one act play takes place in a single room with two small windows, high up, curtained. Two ashbins, containing Nagg and Nell, are covered with sheets. The main character, Hamm, also draped in a sheet, sits motionless in an armchair center stage. The play's opening lines signal for many a time immediately following nuclear holocaust, when only isolated men, living in parasitic relations, endure, and continually question the meaning of that endurance: "Finished, it's finished, nearly finished, it must be nearly finished." Beckett's elliptic play has been interpreted variously as an allegory for the hopelessness of the human condition, the utter futility of modern life; or as a cry of anguish, pity, and finally anger—a call to a new and better life, without such games as war.

Behan, Brendan — Irish (1923-1964), **The Hostage.** London: Methuen, 1962.

Behan's play is set in 1958 in a Dublin brothel, where an English soldier has been taken hostage by the IRA in an attempt to prevent the execution of a young Irishman convicted of murder. Monsewer, owner of the brothel, and Pat, the caretaker, sing and reminisce about the good old days as soldiers of Ireland in the War for Independence. Under the roistering language, however, is an undertone of death. When the house is raided and the soldier killed, Pat consoles a girl who befriended the soldier with, "Nobody meant to kill him."

Brecht, Bertolt — German (1898-1956), **Mother Courage**

and Her Children: A Chronicle of the Thirty Years' War. Trans. Eric Bentley. New York: Grove Press, 1966.

First published in 1941, Brecht's play tells the story of Mother Courage, who supports her children by following the Swedish and Imperial armies, selling trifles to the soldiers from her wagon canteen. She is neither villainess nor heroine, but is, as Brecht puts it, a great living contradiction: "Mother Courage recognizes, as do her friends and guests, the purely commercial nature of the war: this is precisely what attracts her. She believes in the war to the end." Mother Courage pays dearly for her economic dependence on the war, however. One by one, her three children are perverted or killed. Left alone, she harnesses herself to her wagon and follows the departing army.

Büchner, Georg — German (1813-1837), **Danton's Death,** in **Georg Büchner: Complete Plays and Prose.** Trans. Carl Richard Mueller. New York: Hill and Wang, 1963.

Danton, hero of the French Revolution, becomes its victim. He has given up the fight and abandoned himself to despair. Feeling guilty for having led earlier riots and massacres, he accepts his impending execution, ordered by Robespierre. The play, written in 1835, eloquently asks how men can resist evil except through more evil. It shows the deceptive and illusionary natures of "good" and "evil" men in political life.

Camus, Albert — French (1913-1960)

The Misunderstanding, in **Caligula and Three Other Plays.** Trans. Gilbert for Knopf.

A son, returning after a twenty year absence, expects to be recognized without having to declare his name and is mistakenly killed by his mother and sister. Camus' "modern tragedy," written in 1944, is the most pessimistic of Camus' works, suggesting the perversion of our aspirations toward freedom and happiness because we use violent means to attain those ends. The play also suggests that

people can only save themselves and others by practicing the most basic sincerity.

The Just Assassins, in **Caligula and Three Other Plays.** Trans. Stuart Gilbert. New York: Knopf, 1958.

Based on an historical incident in Czarist Russia in 1905, **The Just Assassins,** written in 1949, questions whether a person or group can resort to murder in the cause of social justice. Kaliayev, a terrorist, discovers to his horror that social justice requires the murder not just of the Grand Duke, but of innocent children as well. Another terrorist refuses to admit limits at all and uses the theory of social justice as an alibi for ideological tyranny. Kaliayev refuses a pardon and pays for his murders with his life.

The Possessed. Trans. Justin O'Brien. New York: Knopf, 1960.

Camus dramatized in 1959 Dostoevsky's **The Possessed,** which he considered not only one of the masterpieces of world literature, but also a work especially appropriate to modern times. Dostoevsky's story traces the destructive impact on a small Russian town of a group of young revolutionaries. Peter Verhovensky instigates the deliberate murder of an innocent man, simply to bind the revolutionaries together. Stavrogin, the hero, is a desperate nihilist. Camus says in his foreward, ". . . .[I]f **The Possessed** is a prophetic book, this is not only because it prefigures our nihilism, but also because its protagonists are torn or dead souls unable to love and suffering from that inability, wanting to believe and yet unable to do so—like those who people our society and our spiritual world today." (See the listing for **The Possessed** under Dostoevsky in *Prose.*)

Dürrenmatt, Friedrich — Swiss (1921-), **The Physicists.** Trans. James Kirkup. New York: Grove Press, 1964.

Three nuclear physicists, inmates of an exclusive mad-

house in Switzerland, have unusual fantasies: one thinks he is Newton, the second thinks he is Einstein, and the third has visions of being Solomon. The play raises various questions: Should there be a limit to scientific research that is potentially harmful for the human race? To whom should physicists be responsible—to humanity? their nation? science itself? Finally, the play asks what is the responsibility of the public—since the effects of scientific research concern everyone?

Euripides — Greek (480-406 B.C.), **The Trojan Women,** in **Three Greek Plays.** Trans. Edith Hamilton. New York: W.W. Norton and Company, 1937.

In 415 B.C. Euripides wrote this powerful indictment of war to sting the consciences of his fellow Athenians. Athens had just massacred the people of the island of Melos because they refused to join in war against Sparta. Euripides traces the fate of the family of Priam after the fall of Troy. Hecuba (once Queen of Troy), Andromache (Hector's widow), and Cassandra (Hector's sister) await their fate as slaves to the victorious Greeks. The war not only inflicts ruin and misery on the vanquished, but also demoralizes the victors. Helen appears in the midst of the horrors, vain and frivolous as ever, suggesting the futility of a war fought for her sake. The dominant note of the play is compassion for suffering, demonstrating Euripides' belief in the value of every human being.

Farquhar, George — Irish (1678-1707), **The Recruiting Officer.** Ed. John Ross. New York: W. W. Norton, 1977.

Farquhar's 1706 drama presents an amusing firsthand account of the recruitment of soldiers for Queen Anne's army in the War of the Spanish Succession. The dashing Captain Plume's efforts are greatly aided by crafty Sergeant Kite, whose tricks, including disguising himself as an astrologer, charm and cajole the local lads into joining the Queen's Grenadiers. The fraud and bribery which accompanied most recruiting were well-known facts of

eighteenth century life.

Frisch, Max — Swiss (1911-), **The Firebugs.** Trans. Mordecai Gorelik. New York: Hill and Wang, 1959.

A cautious German businessman discovers that two men who have entered his home uninvited are the arsonists who have already burned down much of the town. Concerned only with saving self and home, he lodges, feeds and eventually provides the men with matches, thus only postponing the certain holocaust. Frisch's allegory depicts the smug and unresisting complacency that allows the rise of a totalitarian state.

Giraudoux, Jean — French (1882-1944), **Tiger at the Gates.** Trans. Christopher Fry. New York: Oxford University Press, 1955.

Written shortly before World War II (1935), Giraudoux's play exposes the spurious causes of the Trojan War through elegant and witty dialogue. Hector, just returned from a victorious campaign, is determined to preserve peace. His Trojan army hates war as much as he does. But his brother Paris has abducted Helen and the Greeks are threatening war unless Paris returns her. Hector keeps assuring everybody, especially himself, that the Trojan War will never take place—but in spite of all his efforts, the inevitable happens.

Goodrich, Frances — American (1908-), and *Albert Hackett — American* (1900-), **The Diary of Anne Frank.** New York: Random House, 1956, based on the book **Anne Frank: The Diary of a Young Girl.**

This dramatization of Anne Frank's diary (see prose listing) retains the freshness and simplicity of the original work. Goodrich and Hackett received the Pulitzer Prize for their adaptation in 1956.

Hardy, Thomas — English (1840-1928), **The Dynasts.** New York: Macmillan, 1903-1908.

Hardy intended **The Dynasts** for "mental performance" rather than stage action. A three-part epic poem in dramatic form about the Napoleonic Wars, **The Dynasts** covers ten years in nineteen acts. The scenes range throughout Europe; the characters are both historical persons and supernatural spectators: the Spirits of the Years, Rumors, and Pities. Hardy's opposition to war as a way to settle international disputes was well known and is evident throughout the play. War is shown as needless and anti-heroic, with no victory worth its cost in blood.

Hellman, Lillian — American (1905-), **Watch on the Rhine,** in **Critic's Choice** (New York Drama Critic's Circle Prize Plays 1935-1955). Ed. J. Gayer. New York: Hawthorn, 1955.

Written in April, 1941, eight months before America's entry into World War II, this play depicts an American family suddenly awakened to the danger threatening its liberty. It is a dramatic presentation of circumstances under which a person chooses to resist evil by committing murder.

Hochhuth, Rolf — German (1931-), **The Deputy.** Trans. Richard and Clara Winston. New York: Grove Press, 1964.

Hochhuth's play explores the questions of guilt and responsibility for the Holocaust. A German officer from a death camp comes to the Papal legate in Berlin with incriminating evidence of the Reich's annihilation of the Jews. This begins a fruitless effort to interest the Papacy in the Jewish cause. Hochhuth crams masses of statistics into his dialogue to document the tragedy. The play's attack on Pope Pius XII caused an international controversy.

Kipphardt, Heinar — German (1922-), **In the Matter of J. Robert Oppenheimer.** Trans. Ruth Speirs. London: Methuen, 1967.

Kipphardt bases his play on the proceedings instituted in

April, 1954, by the United States Atomic Energy Commission against J. Robert Oppenheimer, suspected of disloyalty to the United States. Oppenheimer, former Director of the Atomic Weapons Laboratories at Los Alamos, where the atomic bomb was developed, was widely criticized for delaying development of the hydrogen bomb, thus allowing the U.S.S.R. to gain ground in the nuclear arms race. The hearings were held at the height of the Cold War, when many lost jobs or security clearance because of associations with Communism or suspicion of unorthodoxy. The play dramatizes the right of free expression versus the demands of security and the conflict between the responsibility of the individual to his country and to humanity as a whole.

Although denied his security clearance, in 1963 Oppenheimer received the Enrico Fermi Prize for services rendered on the atomic energy program during the crucial years.

Kleist, Heinrich von — German (1777-1811), **The Prince of Homburg.** Trans. Charles E. Passage. New York: Liberal Arts Press, 1956.

First performed in 1810, von Kleist's drama focuses on the young and impetuous Arthur, Prince of Homburg, who deviates from his uncle's orders at the Battle of Fehrbellin and captures victory at great cost. Condemned to death for his disobedience, the Prince initially begs for mercy, then realizes that the good of the fatherland, represented by the law, must always regulate and supercede individual action and pride. His honorable request for the death sentence elicits his uncle's pardon. The play eloquently restates the arguments of the **Merchant of Venice** or **Measure for Measure**, setting the conflicts of justice and mercy, the letter of the law and its spirit, within a military context, reminding the reader of both the difficulty and the necessity of rendering judgements.

O'Casey, Sean — Irish (1880-1964)

Shadow of a Gunman, in **Selected Plays.** New York: Brazil-ler, 1956.

Set against the 1920 guerrilla warfare between the insurgent Irish Republican Army and the British forces, **Shadow of a Gunman,** written in 1923, depicts the madness of the war. Donal Davoren thinks he is a lofty poet, and his neighbors think him a brave "gunman on the run" —an illusion he encourages. He and his friend Seamus inadvertently become involved in the war and both are terrified. Beneath O'Casey's rollicking humor is an undertone of sadness at the random deaths incurred all for "the Glory o' God an' the honour o' Ireland."

Juno and the Paycock, in **Selected Plays.**

Written in 1925, **Juno and the Paycock** is set in 1922, in Dublin, during the Civil War between Irishmen who support the Free State Settlement which followed the 1916-1922 Irish War of Independence and the die-hard Irish Republicans who reject partition. The main characters are not soldiers, but non-combatants in a city under siege by its own people. O'Casey mocks the romantic illusions traditionally held by Irishmen and sees the hard, true brutality of war through the eyes of a working class Irish woman. Juno Boyle has no patience with her son Johnny, who despite an arm lost and a hip crippled in earlier fighting, still boasts about principles and insists he would sacrifice himself again for Ireland. Juno sees life in terms of food and work and love, and she knows that war destroys these things. Though O'Casey presents a chaotic and tragic world, his vision is ironically comic and his play is filled with extravagant language, high spirits and rowdy humor.

The Plough and the Stars, in **Selected Plays.**

O'Casey sets **The Plough and the Stars,** written in 1926, during the 1916 Easter Rebellion of the Fenians against the British. Dublin tenement dwellers are trapped as the war

covers the city. The streets ring with patriotic speeches about heroic bloodshed, but to Nora Clitheroe, life itself is more sacred than slogans. She becomes hysterical and finally collapses when she is unable to find her husband at the barricades. The scenes' comic absurdity and the characters' boisterous vigor save the play from a tone of despair.

The Silver Tassie, in **Selected Plays.**

Harry Heegan, a young athlete bursting with strength and high spirits, the darling of the girls, leaves for the trenches of World War I. In a violent change of mood and style, O'Casey's second act projects the dehumanizing forces of war. Harry is wounded, paralyzed from the waist down, his dreams of glory destroyed. He returns to Dublin and further disillusionment. Written in 1928, **The Silver Tassie** moves beyond Irish settings of O'Casey's earlier plays, sketching the sadness and desolation of all wars, the tragedy of lives wasted everywhere.

Sartre, Jean Paul — French (1905-1980), **Dirty Hands**, in **No Exit and Three Other Plays.** Trans. L. Abel. New York: Vintage Books, 1957.

Dirty Hands, written in 1948, is set in Central Europe in 1944 in a country under German occupation. Hugo, a young bourgeois turned revolutionary, works within a Communist cell and is dispatched to kill Hoederer, an alleged traitor to the Party. Two years later, Party policy has shifted; Hoederer has become a hero and Hugo is on trial. The somewhat ambiguous plot raises questions of ends and means, of political violence and of individual choice within a closed situation.

Shaffer, Peter — English (1926-), **The Royal Hunt of the Sun.** London: Longmans, 1966.

This romantic epic dramatizes the sixteenth century Spanish conquest of Peru. Shaffer's play starts with the general absolution the Church granted the conquerors for

any crimes they might commit against the pagan Incas. The Spaniards kill 3,000 unarmed Incas and take Atahuallpa, their ruler, prisoner, demanding a roomful of gold as ransom. In spite of receiving the ransom, Pizarro executes Atahuallpa, an act of treachery echoing Atahuallpa's own in gaining control of the Incas. The play focuses on the confrontation between Pizarro and Atahuallpa, spokesmen of two opposing religions.

Shakespeare, William — English (1564-1616)

Richard II is an exploration of the moral complexity of problems of power and loyalty. Does the legitimacy of his accession to power excuse the misgoverning of a bad ruler? Is a potentially good ruler justified in seizing power illegitimately? Does the violent seizure of power inevitably lay the ground for further violence? Where, when governments are changing, does the citizen owe his loyalty? As always, Shakespeare is more interested in the dramatic clash of opposed positions than he is in resolving the issues, which is precisely why such plays remain as perennially thought-provoking, challenging and moving as they have proven.

King John explores the same issues as **Richard II**, but further divides the sanctions of power among legitimacy, appropriation and personal character. Richard I, whose mythically heightened memory haunts the play, triumphantly combined all three. Now they are divided among Richard's nephew Arthur, whose legitimate claim to the throne is made unattractive by his being a weakling in the control of a rapacious foreign league; Richard's brother John, a disintegrating ruler whose sole claim to the throne is the fact that, having seized it, he holds it; and Richard's bastard son, who has no claims at all, except that he shares all his father's attractive qualities and, unlike Arthur and John, comes to want what is best for England. A less satisfactory play than Richard II, perhaps, but no less thought-

provoking.

Henry IV, Part 1 explores, among much else, the meaning of honor in a country engaged in civil disruption. Hotspur, the eager rebel, sees honor as something to die for, a matter of reputation, of being unsurpassed, the champion, the best in the field. Falstaff, the wittiest of reluctant soldiers, sees it as meaningless in the face of death. Prince Hal, the heir apparent, comes to exemplify yet another possibility, letting Falstaff steal the reputation Hotspur craved while he, Hal, with one eye on the political realism of his father, is satisfied with honor as a matter of personal character. Any such brief description is of course reductive of a literary work, but of none more than of this richest of Shakespearean tapestries.

Henry IV, Part 2, while repeating the plot of Hal's reconciliation with his father, continues the exploration of his relation to Falstaff and the personal cost of power. All the tones are darker than in the preceding play: Falstaff's misuse of his command is hardly amusing when we meet the individuals he is sending to their deaths. The truest patriotism comes from a conscript named Feeble, while power is meanwhile retained through the cold political double-dealing of Hal's brother John. We are made to recognize simultaneously that Hal has no choice but to reject Falstaff and that, in so doing, he is cutting himself off from the fullness of life and entering the bleak half-life of authority as he becomes Henry V.

Henry V is an extended essay in Shakespearean double focus: Henry as the most triumphant and glorious of English kings; Henry as a cynical manipulator of men and events. Both views are firmly woven into the play and the contradiction is left to be settled by—or to unsettle—the audience. No hero could approach battle (and victory) with a finer mixture of pride and humility than Henry's as he approaches Agincourt with his "band of brothers"; the

personal responsibility for death and destruction has never been laid more firmly upon a commander than it is here laid by Williams, a common soldier, speaking all unknowingly to the disguised king himself. That king becomes plain-speaking Hal in his delightful wooing of Princess Katherine of France which brings the play to its "comic" conclusion; we are kept aware, however, that the bride has no choice and the actual terms of the French defeat are being dictated by the victors in the next room. Henry is seen as the moment of England's greatest glory; the epilogue reminds us how brief a moment it was, while detail after detail in the play has challenged its very basis.

Julius Caesar explores ambition, pride and leadership, idealism and pragmatism. Brutus, the idealist, agrees to help do away with Caesar, not for anything he has done, but to prevent what he might do. Seeking to convert murder into "sacrifice," Brutus refuses at every step the practical advice of his less idealistic fellow-conspirator Cassius, thus handing their advantage to their smooth-tongued rival, Marc Antony. Perhaps Shakespeare's finest portrayal of politicians in action, the play is justly famous for the disturbing questions it raises. If Brutus is indeed "the noblest Roman of them all," what hope can there ever be for Rome?

Troilus and Cressida is, for many, Shakespeare's most troubling play. The epic heroism of the Trojan War is here little more than petty politics, lechery and treachery. Shakespeare's finest defense of law and order becomes, in Ulysses' mouth, prologue to a wretched scheme for using Ajax, a blockhead, to shame Achilles out of the tent in which he is sulking. Troilus is forced to face the disjunction between his heart's image of Cressida and what his eyes must see. Hector's ignominious death presents the audience, but unfortunately not Hector, with an image of his personal inadequacy, not to mention Achilles' viciousness. Whether the play is considered a bitter comedy or an

aborted tragedy, it remains a challenging experience.

Coriolanus presents the inevitable conflict when a proud and successful general tries to apply uncompromising military rigidity to achieving and conducting political office. Unable to disguise his scorn for the shallow citizens he seeks to lead, Coriolanus is rejected by them and responds to such ingratitude by joining his former enemy in attacking the state. His mother, who inculcated his sense of military pride, must undo what she has created if she hopes to preserve her country, while Coriolanus, if he should abandon his revenge, must become a traitor to his new allies. Though it may be difficult to arouse much sympathy for a man so self-satisfied, Shakespeare traces his protagonist's rise and fall with his usual attention to revealing dramatic moments.

Shaw, George Bernard — Irish (1856-1950), **Arms and the Man**, in **Complete Plays with Prefaces**, Vol. III. New York: Dodd, Mead, 1962.

Set in Bulgaria in 1885, Shaw's comedy of 1894 satirizes romantic attitudes toward war. In particular he mocks the idealism that called for the rescue of the enslaved Balkan provinces from Turkish despotism. The Swiss army officer Bluntschli learns through experience that it's far more important to have a few bits of chocolate to eat in the field than it is to have cartridges for one's revolver.

Shaw, Irwin — American (1913-), **Bury the Dead.** New York: Random House, 1936.

In this short one-act play, six dead soldiers, killed in World War I, refuse to be buried. They walk off the stage to roam the world, living accusations against the stupidity of war. Ironically, twelve years later Shaw wrote **The Young Lions** (New York: Random House, 1948), a work emphatically in favor of World War II.

Sherriff, Robert Cedric — English (1896-), **Journey's**

80

End, in **Twentieth Century Plays, British.** Ed. Frank W. Chandler and Richard Cordell. New York: Ronald Press Company, 1941.

Written in 1928, set in the British trenches of World War I, this play had an amazing run of 594 performances in London. Starry-eyed young Raleigh, fresh from England, arrives at the dugout to discover his boyhood friend and idol, Stanhope. Once idealistic, Stanhope is now nerve-shattered and bitterly disillusioned. Raleigh goes off on his first mission, filled with romantic dreams, and returns fatally wounded.

Sherwood, Robert — American (1896-1955), **There Shall Be No Night.** New York: Charles Scribner's Sons, 1940.

A brilliant, idealistic Finnish neurologist refuses to face the threat of war from the Russians. Appalled at the Germans for discarding all moral sense, for accepting and glorifying Hitler, he argues that humanity's hope lies not in armaments but in intelligence and spiritual strength. But when the Russians invade Finland and his son is killed, the doctor decides to join the resisters. Sherwood's play thus dramatizes the dilemma of those who deplore war as a means of resolving conflict, but, not seeing any other alternative, choose fighting over appeasement. A passionate advocate of disarmament from 1918 to 1938, Sherwood became convinced that however evil war was, a greater evil could be found in acquiescence to facism and communism. He wrote **There Shall Be No Night** to protest American isolationism.

Sophocles — Greek (496-406 B.C.), **Antigone.** Trans. Richard Braun. New York: Oxford University Press, 1973.

Written around 442 B.C., this play is often regarded as the classical statement of the struggle between individual conscience and the law of the state. Although she knows the penalty will be death, Antigone openly disobeys an edict of Creon, the king, that forbids the burial of her brother. She defends her act as obedience to the higher,

unwritten laws of the gods that dictate love and justice. The play also presents the dilemma of Creon, who acts on his belief that keeping peace within the state requires obedience to legitimate authority and the condemnation of those who challenge it. His rage at the insolent defiance of Antigone and the opposition of his son Haemon leads him to tragedy.

Theatre Workshop, London, **Oh What a Lovely War,** by Charles Chilton and members of the cast. London: Methuen and Company, Limited, 1965.

A music hall setting provides the background for these British World War I songs, rollicking tunes of cynical humor and defiance. The atmosphere is one of mock heroism and resentment of civilian slackers. Underlying it all is a fundamental stoicism in the face of an intolerable situation.

Werfel, Franz — Austrian (1890-1945), **Jacobowsky and the Colonel.** Trans. Gustave O. Arlt. New York: Viking Press, 1944.

The early occupation of France is seen through the lives of the occupants of a small hotel as the Germans march into Paris. For Jacobowsky, the resilient and ever-cheerful Polish Jew, this episode will be his fifth flight — from Poland after a pogrom under the Czar, then from Germany, Vienna, and Prague under Hitler. This satirical comedy presents the resourceful Jacobowsky in the role of rescuer of the anti-Semitic, swashbuckling buffoon, Colonel Stjerbinsky.

Wilder, Thornton — American (1897-1975), **The Skin of Our Teeth.** New York: Harper and Brothers, 1942.

George and Maggie Antrobus, their maid, and their children appear to be a middle class American family living in New Jersey—but actually they exist on several levels at once and collectively represent all mankind. The family experiences, among other things, the Flood, the Ice

Age and a horrendous war—but somehow they manage to endure, facing bravely and surviving repeated disasters. Without being solemn or pedantic, the play suggests that despite all its absurdity, the human race is worth preserving.

The Burghers of Calais
detail, by Auguste Rodin

4. POETRY

A. Introduction

The contradictions, the paradoxes and the fascination of war are most searingly expressed in poetry. Auden's "Shield of Achilles," for instance, shows the individual submerged and demeaned in the collective identity:

An unintelligible multitude,
A million eyes, a million boots, in line,
Without expression, waiting for a sign.

while Wallace Stevens in "Gigantomachia," echoing the same theme, reports the eerie elevation, the self-enlargement, felt by the single soldier as part of some greater enterprise:

No self in the mass: the braver being,
The body that could never be wounded,
The life that never would end, no matter
Who died, the being that was an abstraction,
A giant's heart in the veins, all courage.

And Siegfried Sassoon, a most bitter critic of World War I, presents another, related paradox: the fact that within the undeniable horror of war are found some of the noblest expressions of the human spirit—unselfish devotion, courage and loyalty. As he writes in his **Memoirs of an Infantry Officer**:

> I was rewarded by an intense memory of men whose courage had shown me the power of the human spirit—that spirit which could withstand the utmost assault. . . .Against the background of the War and its brutal stupidity those men had stood glorified by the thing which sought to destroy them.

Thus, despite the brutality and the suffering it engenders, war remains for many the most intense and significant experience of their lives. It therefore seems essential, if war is to be replaced, to take account of this truth. Poetry, we think, presents this truth in its most distilled form. The poems listed here, except for the epics, are not annotated, for poetry is too dependent for meaning on elements that do not lend themselves to annotation. Since the practical purpose of this book, however, is to help identify specific literary responses to different aspects of war, we have tried to key most of the poems to specific themes: patriotism, the cyclical nature of violence and so forth. Poems keyed to any specific theme may treat that theme in either a sincere or an ironic fashion; various themes can therefore be invoked either in support of war or in condemnation of it. Particularly since World War I, the dominant mode for war poetry has been irony. We have attempted in this section to illuminate through poetry the fundamental problems in trying to understand war and in trying to evoke the aspirations and conditions for peace. As in the other sections, help you can give in identifying poems that should have been included here will be much appreciated.

Individual poems are listed as appearing either in the anthologies annotated within this volume (see page 129) or in separate collections by the author.

B. Themes in the Poetry of War and Peace

The Enduring Appeals of Battle

1. Glory and Spectacle
2. Patriotism and Defense of Home
3. Comradeship and Loyalty
4. Courage, Honor and Endurance
5. Adventure

The Ambivalence of Choice

6. Power as Force / Power as Order
7. Necessity
8. Ends and Means

The Tragedy of War

9. Horror
10. Brutality and Degradation
11. Destruction
12. The Collective Mind / The Alienated Individual
13. Pity, Sorrow and Futility
14. The Cycle of Violence
15. Death

The Aspiration for Peace

16. Peace
17. Inner Awareness
18. Ethics, Responsibility and Conscience
19. Witnessing
20. The Human Community
21. A New Vision

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C. The Twenty-One Themes Illustrated by Quotations

1. Glory and Spectacle

For there is none of you so mean and base
That hath not noble luster in your eyes.
I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoot!
Cry "God for Harry, England, and St. George!"

— Henry V, in **Shakespeare**
"Henry V," III:1

Swift blazing flag of the regiment,
Eagle with crest of red and gold,
These men were born to drill and die.
Point for them the virtue of slaughter,
Make plain to them the excellence of killing
And a field where a thousand corpses lie.

— **Stephen Crane**
"War Is Kind"

When can their glory fade?
O the wild charge they made!
All the world wondered.
Honor the charge they made!
Honor the Light Brigade,
Noble six hundred!

— **Alfred Lord Tennyson**
"The Charge of the Light Brigade"

2. Patriotism and Defense of Home

Go tell the Spartans, thou that passeth by,
That here, obedient to their laws, we lie.

— **Simonides** (506-467 B.C.)
"Epitaph to the Spartan Dead at Thermopylae"

This royal throne of kings, this scept'red isle,
This earth of majesty, this seat of Mars,
This other Eden, demiparadise,
This fortress built by Nature for herself
Against infection and the hand of war,
This happy breed of men, this little world,
This precious stone set in the silver sea,
Which serves it in the office of a wall
Or as a moat defensive to a house
Against the envy of less happier lands;
This blessed plot, this earth, this realm, this England.

— John of Gaunt, in **Shakespeare**
"Richard II," II:1

By the rude bridge that arched the flood,
Their flag to April's breeze unfurled,
Here once the embattled farmers stood
And fired the shot heard round the world.

— **Ralph Waldo Emerson**
"Concord Hymn"

Let bullets kill us—we are not afraid,
nor are we bitter, though our housetops fall.
We will preserve you, Russian speech,
from servitude in foreign chains,
keep you alive, great Russian word,
fit for the songs of our children's children,
pure on their tongues, and free.

— **Anna Akhmatova**
"Courage"

Seemly and sweet is death for one's native land
(Dulce et decorum est pro patria mori)

— **Horace**
"Odes" III:2

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3. Comradeship and Loyalty

And Crispin Crispian shall ne'er go by
From this day to the ending of the world,
But we in it shall be remembered—
We few, we happy few, we band of brothers.
For he today who sheds his blood with me
Shall be my brother.

— Henry V, in **Shakespeare**
"Henry V," IV:3

I have made fellowships—
Untold of happy lovers in old song.
For love is not the binding of fair lips
With the soft silk of eyes that look and long,

By Joy, whose ribbon slips,—
But wound with war's hard wire whose stakes are strong;
Bound with the bandage of the arm that drips;
Knit in the webbing of the rifle-thong.

— Wilfred Owen
"Apologia Pro Poemate Meo"

For love of you here will I make my stand,
And side by side we'll take both good and bad,
I'll not desert you for any mortal man.

Roland, in
"The Song of Roland," CLIX

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4. Courage, Honor and Endurance

By heaven methinks it were an easy leap,
To pluck bright honor from the pale fac'd moon,
Or dive into the bottom of the deep,
Where fadomline could never touch the ground,
And pluck up drowned honor by the locks . . .

— Hotspur, in **Shakespeare**
"Henry IV," Part I, I:3

Honor pricks me on. Yea, but how if honor prick me off when I come on? how then? Can honor set to a leg? No. Or an arm? No. Or take away the grief of a wound? No.

Honor hath no skill in surgery then? No. What is honor? A word. What is that word honor? Air. A trim reckoning! Who hath it? He that died o' Wednesday. Doth he feel it? No. . . .

— Falstaff, in **Shakespeare**
"Henry IV," Part I, V:1

Once more unto the breach, dear friends, once more,
Or close the wall up with our English dead.

— Henry V, in **Shakespeare**
"Henry V," III:1

5. Adventure

Now all the youth of England are on fire,
And silken dalliance in the wardrobe lies.

— **Shakespeare**
"Henry V," II:1

Nor law, nor duty bade me fight,
Nor public men, nor cheering crowds,
A lonely impulse of delight
Drove to this tumult in the clouds. . . .

— **William Butler Yeats**
"An Irish Airman Foresees His Death"

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And when the burning moment breaks,
  And all things else are out of mind,
And only joy of battle takes
  Him by the throat, and makes him blind. . . .

— **Julian Grenfell**
"Into Battle"

The banners play, the bugles call,
The air is blue and prodigal.
  No berrying party, pleasure-wooed,
No picnic party in the May,
Ever went less loth than they
  Into that leafy neighbourhood.
In Bacchic glee they file toward Fate,
Moloch's uninitiate;
Expectancy, and glad surmise
Of battle's unknown mysteries.

— **Herman Melville**
"The March into Virginia"

6. Power as Force / Power as Order

The hand that signed the paper felled a city;
Five sovereign fingers taxed the breath,
Doubled the globe of dead and halved a country;
These five kings did a king to death.

— **Dylan Thomas**
"The Hand that Signed the Paper Felled a City"

The worst of evils is to disobey.
Cities by this are ruined, homes of men
Made desolate by this; this in the battle
Breaks into headlong rout the wavering line;
The steadfast ranks, the many lives unhurt,
Are to obedience due. We must defend
The government and order of the state. . . .

— Creon, in **Sophocles**
"Antigone"

Beyond your courage, your strength, your incomparable speech,
Resides a morality deeper than any your cause may claim . . .

— William Everson
"The Unkillable Knowledge"

Beat! beat! drums! blow! bugles! blow!
Through the windows—through doors—burst like a ruthless force,
Into the solemn church and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridgegroom quiet—no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field or gathering his grain,
So fierce you whirr and pound you drums—so shrill you bugles blow. . . .

— Walt Whitman
"Beat! Beat! Drums!"

7. Necessity

. . .We to whom Zeus
Has assigned suffering, from youth to old age,
Suffering in grievous wars, till we perish to the last man.

— Homer
"The Iliad"

To every thing there is a season, and a time to every purpose under the heaven:
. . .A time to love and a time to hate; a time of war and a time of peace.

— The Bible
"Ecclesiastes" 3:1,8

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Prepare, prepare the iron helm of war,
Bring forth the lots, cast in the spacious orb;
The Angel of Fate turns them with mighty hands,
And casts them out upon the darkened earth,
Prepare, prepare!

— **William Blake**
"A War Song to Englishmen"

8. Ends and Means

'Tis mad idolatry
To make the service greater than the god . . .

— Hector in **Shakespeare**
"Troilus and Cressida," II:2

For we know only too well:
Even the hatred of squalor
Makes the brow grow stern.
Even anger against injustice
Makes the voice grow harsh. Alas, we
Who wished to lay the foundations of kindness
Could not ourselves be kind.

But you, when at last it comes to pass
That man can help his fellow man,
Do not judge us
Too harshly.

— **Bertolt Brecht**
"To Posterity"

9. Horror

Six miles from earth, loosed from its dream of life,
I woke to black flak and the nightmare fighters.
When I died they washed me out of the turret with a hose.

— **Randall Jarrell**
"The Death of the Ball Turret Gunner"

Who by Christ would guess what it cost to move two buttons one inch west on the war map here in front of the newspaper office where the freckle-faced young man is laughing at us?

— **Carl Sandburg**
"Buttons"

If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile, incurable sores on innocent tongues . . .

— **Wilfred Owen**
"Dulce et Decorum Est"

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

— **William Butler Yeats**
"The Second Coming"

10. Brutality and Degradation

Now days are dragon-ridden, the nightmare
Rides upon sleep: a drunken soldiery
Can leave the mother, murdered at her door,
To crawl in her own blood, and go scot-free;
The night can sweat with terror as before
We pieced our thoughts into philosophy,
And planned to bring the world under a rule,
Who are but weasels fighting in a hole

— **William Butler Yeats**
"Nineteen Hundred and Nineteen"

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The gates of mercy shall be all shut up,
And the flesh'd soldier, rough and hard of heart,
In liberty of bloody hand shall range
With conscience wide as hell, mowing like grass
Your fresh fair virgins and your flow'ring infants.

— Henry V, in **Shakespeare**
"Henry V," III:3

To make the people happy, lash them with guns.
The great words are empty, the high-sounding ones . . .
The voice is for silence, the mind is—to crawl;
The world's on its belly, and man's greatness of yore,
Turns flabby and trembles; and—Peace! says War.

— **Victor Hugo**
"To Make People Happy, Lash Them With Guns"

When peaceful clouds were reflected in the paddies
and the water-buffalo stepped surely along terraces,
maybe fathers told their sons old tales.
When bombs smashed the mirrors
there was time only to scream.

— **Denise Levertov**
"What Were They Like"

11. Destruction

If I begin the batt'ry once again,
I will not leave the half-achiev'd Harflew
Till in her ashes she lie buried . . .
What is it then to me if impious War
Array'd in flames like to the prince of fiends,
Do with his smirch'd compexion all fell feats
Enlink'd to waste and desolation?

— Henry V, in **Shakespeare**
"Henry V," III:3

Troy in ruins,
Husband and sons but names in the realm of the shades.
You women come, you maidens come,
Come, do you hear, to me,
To wail with me time without end.

— Hecuba, in **Euripides**
"The Trojan Women"

Though the world has slipped and gone.
Sounds my loud discordant cry
Like the steel birds' song on high:
'Still one thing is left—the Bone!'
Then out danced the Babioun. . . .

She'd give no hands: there's naught to hold,
And naught to make: there's dust to sift,
But no food for the hands to lift.
Do, do.

— **Edith Sitwell**
"Lullaby"

At noon in the desert, a panting lizard
waited for history, its elbows tense,
watching the curve of a particular road
as if something might happen.

It was looking at something farther off
than people could see, an important scene
acted in stone for little selves
at the flute end of consequences.

There was just a continent without much on it
under a sky that never cared less.
Ready for a change, the elbows waited.
The hands gripped hard on the desert.

— **William Stafford**
"At the Bomb Testing Site"

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12. The Collective Mind / The Alienated Individual

A plain without a feature, bare and brown,
No blade of grass, no sign of
neighbourhood,
Nothing to eat and nowhere to sit down,
Yet, congregated on its blankness, stood
An unintelligible multitude,
A million eyes, a million boots in line,
Without expression, waiting for a sign.

Out of the air a voice without a face
Proved by statistics that some cause was
just
In tones as dry and level as the place:
No one was cheered and nothing was
discussed;
Column by column in a cloud of dust
They marched away enduring a belief
Whose logic brought them, somewhere
else, to grief.

— W. H. Auden
"The Shield of Achilles"

They could not carry much, as soldiers.
There was no past in their forgetting,
No self in the mass: the braver being,
The body that could not be wounded,
The life that never would end, no matter
Who died, the being that was an abstraction,
A giant's heart in the veins, all courage.

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Each man himself became a giant,
Tipped out with largeness, bearing the heavy
And the high, receiving out of others,
As from an inhuman elevation
And origin, an inhuman person,
A mask, a spirit, an accoutrement.
For soldiers, the new moon stretches twenty feet.

— **Wallace Stevens**
"Gigantomachia"

Hoarse, booming drums of the regiment,
Little souls who thirst for fight,
These men were born to drill and die.
The unexplained glory flies above them,
Great is the Battle-God, great, and his Kingdom—
A field where a thousand corpses lie.

— **Stephen Crane**
"War is Kind"

13. Pity, Sorrow and Futility

She ordered her bright-haired maids in the palace
To place on the fire a large tripod, preparing
A hot bath for Hector, returning from battle.
Foolish Woman! Already he lay, far from hot baths,
Slain by grey-eyed Athena, who guided Achilles' arm.

— **Homer**
"The Iliad"

On the idle hill of summer,
Sleepy with the flow of streams,
Far I hear the steady drummer
Drumming like a noise in dreams.

Far and near and low and louder
On the roads of earth go by,
Dear to friends and food for powder,
Soldiers marching, all to die.

— **A. E. Housman**
"On the Idle Hill of Summer"

By choice they made themselves immune
To pity and whatever mourns in man
Before the last sea and the hapless stars;
Whatever mourns when many leave these shores;
Whatever shares
The eternal reciprocity of tears.

— **Wilfred Owen**
"Insensibility"

Once there came a man
Who said:
'Range me all men of the world in rows.'
And instantly
There was terrific clamor among the people
Against being ranged in rows.
There was a loud quarrel, world-wide.
It endured for ages;
And blood was shed
By those who would not stand in rows,
And by those who pined to stand in rows.
Eventually, the man went to death, weeping.
And those who stayed in bloody scuffle
Knew not the great simplicity.

— **Stephen Crane**
"Once there came a man"

Pile the bodies high at Austerlitz and Waterloo.
Shovel them under and let me work—
I am the grass; I cover all.

— **Carl Sandburg**
"Grass"

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14. The Cycle of Violence

The hand of vengeance found the bed
To which the Purple Tyrant fled
The iron hand crushed the Tyrant's head
And became a Tyrant in his stead.

— **William Blake**
"The Grey Monk"

Mass shall encounter mass
  Of shuddering human flesh;

Opposing ordnance roar
  Across the swaths of slain,
And blood in torrents pour
  in vain—always in vain,
  For war breeds war again!

— **John Davidson**
"War-Song"

It breaks his heart that kings must murder still,
That all his hours of travail here for men
Seem yet in vain. And who will bring white peace
That he may sleep upon his hill again?

— **Vachel Lindsay**
"Abraham Lincoln Walks at Midnight"

Surely some revelation is at hand;
Surely the Second Coming is at hand . . .
And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?

— **William Butler Yeats**
"The Second Coming"

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15. Death

They said, 'Here are the maps;' we burned the cities.
It was not dying—no, not ever dying;
But the night I died I dreamed that I was dead,
And the cities said to me: 'Why are you dying?
We are satisfied, if you are;' but why did I die?

— **Randall Jarrell**
"Losses"

After the first death there is no other.

— **Dylan Thomas**
"A Refusal to Mourn the Death,
By Fire, of a Child in London"

For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin
—I draw near,
Bend down and touch lightly with my lips the white face in the coffin.

— **Walt Whitman**
"Reconciliation"

None saw their spirits' shadow shake the grass,
Or stood aside for the half used life to pass
Out of those doomed nostrils and the doomed mouth,
When the swift iron burning bee
Drained the wild honey of their youth.

— **Isaac Rosenberg**
"Dead Man's Dump"

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16. Peace

The clear sky,
The green fruitful earth is good;
But peace among men is better.

— **Wawan Indian Song**

For out of Zion shall go forth the law, and the word of the
Lord from Jerusalem.
And he shall judge among the nations, and shall rebuke
many people:
And they shall beat their swords into ploughshares,
and their spears into pruning-hooks;
Nation shall not lift up sword against nation,
neither shall they learn war any more.

— **The Bible**
"Isaiah" II:3-4

Frost, with a gesture, stays the waves that dance
And wandering loveliness. He leaves a white
Unbroken glory, a gathered radiance,
A width, a shining peace, under the night.

— **Rupert Brooke**
"The Dead"

Clean silence drops at night, when a little walk
Divides the sleeping armies, each
Huddled in linen woven by remote hands.
When the machines are stilled, a common
suffering
Whitens the air with breath and makes both
one
As though these enemies slept in each other's
arms.

— **Stephen Spender**
"Two Armies"

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Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage
must in time be utterly lost.

— Walt Whitman
"Reconciliation"

17. Inner Awareness

There never was a war that was
not inward; I must
fight till I have conquered in myself what
causes war, but I would not believe it.

— Marianne Moore
"In Distrust of Merits"

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made:
Nine bean-rows will I have there, a hive for the honeybee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart's core.

— W. B. Yeats
"The Lake Isle of Innisfree"

Too long a sacrifice
Can make a stone of the heart.
O when may it suffice?

— **William Butler Yeats**
"Easter, 1916"

Still doth the soul, from its lone fastness high,
Upon our life a ruling effluence send.
And when it fails, fight as we will, we die;
And while it lasts, we cannot wholly end.

— **Matthew Arnold**
"Palladium"

18. Ethics, Responsibility and Conscience

Ye have heard that it hath been said, An eye for an eye and a tooth for a tooth:
But I say unto you That ye resist not evil: but whosoever shall smite thee on thy right cheek, turn to him the other also.

— **The Bible**
"Matthew" 5:38-39

Wut's the use o' meetin-goin'
Every Sabbath, wet or dry,
Ef it's right to go amowin'
Feller-men like oats an' rye?

— **James Russell Lowell**
"The Biglow Papers"

But, Romans, never forget that government is your medium!
Be this your art:—to practice men in the habit of peace
Generosity to the conquered, and firmness against aggressors.

— **Virgil**
"The Aeneid," Book VI

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19. Witness

No foreign sky protected me,
no stranger's wing shielded my face.
I stand as witness to the common lot,
survivor of that time and place.

— **Anna Akhmatova**
"Requiem"

Lord, let me be an instrument of Thy peace.

— **St. Francis**

I will not shout for victory, nor praise
The bloody laurels of returning hosts
Above the throaty cries I conjure ghosts
Of slain to pave the ceremonial ways.
And neither will I mourn defeated days,
When the stiff pomp that martial grandeur boasts
Cracks into chaos on forsaken coasts,
And the bald, craven head is stripped of bays.
Not with the world's joy will I raise my heart,
Nor with the world's grief bow it down to dust;
I will not sell it in an earthly mart,
For every earthly love is kin to lust.
The living soul must find securer worth
In grief of heaven than in joy of earth.

— **Kenneth Boulding**
"For with the world's
joy it is murdered"
(The Nayler Sonnets: XXIII)

20. The Human Community

Yes; quaint and curious war is!
You shoot a fellow down
You'd treat if met where any bar is
Or help to half a crown.

— **Thomas Hardy**
"The Man He Killed"

I am the enemy you killed, my friend.
I knew you in this dark; for so you frowned
Yesterday through me as you jabbed and killed.
I parried; but my hands were loath and cold.
Let us sleep now . . .

— **Wilfred Owen**
"Strange Meeting"

Ah! when shall all men's good
Be each man's rule, and universal peace
Lie like a shaft of light across the land?

— **Alfred, Lord Tennyson**
"The Golden Year"

No man is an Iland, intire of it selfe;
every man is a peece of the Continent,
a part of the maine;
if a Clod be washed away by the Sea,
Europe is the lesse, as well as if a
Promontorie were, as well as if a Manor
of thy friends or of thine own were;
any man's death diminishes me, because I
am involved in Mankinde . . .

— **John Donne**
"No Man is an Iland"

21. A New Vision

I think continually of those who were truly great.
Who, from the womb, remembered the soul's history
Through corridors of light where the hours are suns,
Endless and singing . . .

Near the snow, near the sun, in the highest fields
See how these names are feted by the wavering grass,
And by the streamers of white cloud,
And whispers of wind in the listening sky;
The names of those who in their lives fought for life,
Who wore at their hearts the fire's center.
Born of the sun they traveled a short while towards the sun,
And left the vivid air signed with their honour.

— **Stephen Spender**
"I Think Continually of
Those Who Were Truly Great"

The jangling
Of all the voices of plant and beast and man
That have not made a harmony
Since first the great controversy began,
And cannot sink to silence
Unless a grace
Come of itself to wrap our souls in peace
Between the turning leaves of history and make
Ourselves ourselves, winnow the grudging grain,
And take
From that which made us that which will make us again.

— **Edwin Muir**
"The Wheel"

And the miraculous comes so close
to the ruined, dirty houses—
something not known to anyone at all,
but wild in our breast for centuries.

— **Anna Akhmatova**
"Everything is Plundered"

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Here in a large and a sunlit land,
Where no wrong bites to the bone,
I will lay my hand in my neighbour's hand,
And together we will atone
For the set folly and the red breach
And the black waste of it all;

— Rudyard Kipling
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"South African War Ended, May 1902"

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"In Time of War" (6, 9, 10, 11, 12, 14, 16, 17, 18, 20)

"September 1, 1939" (6, 12, 14, 17, 18, 20)

"Sext" from **Horae Canonicae** (6, 12, 17, 18)

"Nones" from **Horae Canonicae** (10, 12, 15, 17, 18, 19, 20)

"Spain, 1937" in Abrams. (3, 7, 9, 10, 11, 17, 18, 20)

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* The numbers in parentheses refer to the themes on page 87.

Benét, Stephen Vincent — American (1898-1943)
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"A Poison Tree" (9, 10, 15)
"The Grey Monk" (6, 11, 13, 14, 15, 16)
"The French Revolution" (9, 10, 11, 14, 15, 16)
"The Marriage of Heaven and Hell" (11, 14, 15, 16)

Blok, Alexander — Russian (1880-1921)
"The Twelve" in Van Doren. (9, 10, 11, 12, 15)

Blunden, Edmund — English (1896-1974)
"Come On, My Lucky Lads" in Gardner. (9, 12, 15)

Bly, Robert — American (1926-)
"Johnson's Cabinet Watched by Ants" in Abrams. (8, 9, 18)

Boulding, Kenneth — American (1910-)
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Brecht, Bertolt — German (1898-1956)
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Brooke, Rupert — English (1887-1915)
The Collected Poems. London: Sidgwick and Jackson, 1960.
"The Soldier" also in Cromie. (2, 20)

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"The Dead" also in Parsons. (13, 15)

Browning, Robert — English (1812-1889)
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Bunting, Basil — English (1900-)
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Burns, Robert — Scottish (1759-1796)
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Childe Harold's Pilgrimage, Cantos I, IV (1, 2, 4, 5, 11, 15)

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Clough, Arthur Hugh — English (1819-1861)
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Crane, Stephen — American (1871-1900)
The Works of Stephen Crane: Poems and Literary Remains, Vol. X. Ed. Fredson Bowers. Charlottesville: University of Virginia Press, 1975.
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"There Was Crimson Clash of War" (13, 20)
"It Was Wrong to Do This, Said the Angel" (7)

"Once There Came a Man" (12, 15)
"A Soldier Young in Years, Young in Ambitions" (4, 9, 13)

cummings, e. e. — American (1894-1963)
Poems: 1923-1954. New York: Harcourt, Brace and Co., 1954.
"i sing of Olaf" also in Huberman. (6, 10, 18)
"plato told" also in Bates. (15)
"my sweet old etcetera" also in Boyle. (2, 12, 20)

Daniel, Samuel — English (c. 1562-1619)
"Civil Wars Between the Two Houses of York and Lancaster." (1595) In **The Complete Works in Verse and Prose,** 5 vols.: 1977.

Davidson, John — English (1857-1909)
"War-Song" in Williams, **Major British.** (6, 9, 10, 11, 12, 13, 14)
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Dickinson, Emily — American (1830-1886)
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"Success is counted sweetest" (1, 2)

Dickey, James — American (1923-)
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Eberhart, Richard — American (1904-)
"The Fury of Aerial Bombardment" in Ellmann. (7, 12)

Eliot, T. S. — American (1888-1965)
The Complete Poems and Plays. New York: Harcourt, Brace and World, 1934.
"Coriolan, I. Triumphal March" (1, 12)

Emerson, Ralph Waldo — American (1803-1882)
"Concord Hymn" in Eastman, shorter rev. (2, 4, 18, 20)

Everson, William (Brother Antoninus) — American (1913-)
The Residual Years. New York: New Directions, 1948.
"The Unkillable Knowledge" (4, 6, 17, 18, 20)
"The Raid" (1, 5, 11, 12, 14, 15, 18)

Ewart, Gavin — English (1916-)
"When a Beau Goes In" in Williams, **War Poets.** (7, 12)

Frost, Robert — American (1874-1963)
"A Soldier" in Williams, **War Poets.** (7, 15, 21)
"Mending Wall" in Eastman, shorter rev. (8, 12, 20)

Graves, Robert — English (1895-)
"Recalling War" in Parsons. (3, 12, 13, 15)

Grenfell, Julian — English (1888-1915)
"Into Battle" in Parsons. (4, 7, 13, 15)

Gunn, Thom — English (1929-)
"The Byrnies." In **My Sad Captains.** Chicago: University Press, 1961. (12)

Hardy, Thomas — English (1840-1928)
"Channel Firing" in Huberman. (7, 14, 15)
"In Time of the Breaking of Nations" in Parsons. (16, 17, 20)
"Men Who March Away" in Parsons. (2, 4)
"The Man He Killed" in Huberman. (12, 20)
"Drummer Hodge" in Robinson and Rideout. (9, 13, 15)

Heany, Seamus — Irish (1939-)
"Funeral Rites," "The Grauballe Man," among others. In **North**. London: Faber and Faber, 1975. (2, 6, 7, 8, 9, 10, 11, 14, 15, 17, 19, 20)
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Hill, Geoffrey — English (1932-)
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"Requiem for the Plantagenet Kings" (6, 14, 15, 18)
"Ovid in the Third Reich" (17, 20)

Hopkins, Gerard Manley — English (1844-1889)
Poems and Prose. Ed. W. H. Gardner. Baltimore: Penguin Books, 1953.
"Peace" (7, 17, 21)
"Bugler's First Communion" (10, 13, 17, 21)
"Ribblesdale" (11, 18, 20)
"The Soldier" (12, 18, 20, 21)

Horace — Roman (65 B.C. - 8 B.C.)
Odes: III:2 (2, 4)

Housman, A. E. — English (1859-1936)
The Collected Poems. New York: Holt and Company, 1940.

"Here Dead We Lie" (2, 4, 15)
"On the Idle Hill of Summer" (7, 15)
"The Day of Battle" (2, 4, 15)
"I Did Not Lose My Heart" (13, 20)
"Epitaph on an Army of Mercenaries" (10, 11, 15)

Hugo, Victor — French (1802-1885)
"To make the people happy, lash them with guns." In Bates.

Jarrell, Randall — American (1914-1965)
"Eighth Air Force" in Ellmann. (7, 12)
"Losses" in Williams, **War Poets**. (11, 12, 15)
"Death of the Ball Turret Gunner" in Williams, **War Poets**. (9, 12)

Jeffers, Robinson — American (1887-1962)
"Shine, Perishing Republic" in Rodman. (7, 11, 12, 16, 17)

Johnson, Samuel — English (1709-1784)
"The Vanity of Human Wishes." In **Rasselas, Poems and Selected Prose**. Ed. Bertrand Bronson. San Francisco: Rinehart Press, 1971. (10, 11, 13, 17)

Jones, David — English (1895-1974)
In Parenthesis. New York: Chilmak Press, 1961, (1, 2, 3, 4, 5, 9, 10, 11, 12, 13, 15)

Kipling, Rudyard — English (1865-1936)
Rudyard Kipling's Verse, New York: Doubleday, Doran and Company, 1940.
"Mesopotamia" also in Gardner. (12, 13, 18)
"A Death-Bed" also in Gardner. (12, 15)
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"The Settler 1903, South African War ended" (17, 18 19, 20, 21)
Barrack Room Ballads. London: Methuen, 1973. (3, 4)

Lao Tsu — Chinese (6th century B.C.)
Tao Te Ching, Chapters 30, 31, 33, 35, 37, 42, 64, 68, 69, 73, among others. (8, 16, 17, 19, 21)

Lawrence, D. H. — English (1885-1930)
"The Snake" in Eastman, shorter rev. (4, 6, 12, 18)

Levertov, Denise — English-American (1923-)
"What Were They Like? Questions and Answers." In **To Stay Alive.** New York: New Directions, 1971. Also in Huberman. (9, 10, 11, 13, 15)

Lindsay, Vachel — American (1879-1931)
"Abraham Lincoln Walks at Midnight" in Williams, **Pocket Modern.** (7, 13, 14, 19, 20)
"The Congo" in Williams, **Pocket Modern.** (1, 6, 7, 12)

Longfellow, Henry Wadsworth — American (1807-1882)
The Poems of Longfellow. New York: Modern Library, 1950.
"The Arsenal at Springfield" also in Bates. (11, 17, 18, 20)

Lowell, Amy — American (1874-1925)
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Lowell, James Russell — American (1819-1891)
The Biglow Papers. Ed. Thomas Worthan. De Kalb: Northern Illinois University Press, 1977 (first issued in 1848 and 1867). Also in Bates. (12, 18, 20)

Lowell, Robert — American (1917-1977)
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"New Year's Day" (14, 15, 20)

MacDiarmid, Hugh — Scottish (1892-)
"Another Epitaph on an Army of Mercenaries" in Ellmann.

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MacLeish, Archibald — American (1892-)

"Prologue" to **Conquistador.** In **Poems, 1924-1933.** Boston: Houghton Mifflin, 1933. (9, 12, 13, 14, 15, 20)

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Osip Mandelstam: Selected Poems. Trans. Clarence Brown and W. S. Merwin. New York: Atheneum, 1974.

"Let the names of imperial cities" #66 (6, 12, 20)

"The twilight of freedom" #103 (11, 12, 15, 21)

"The Age" #135 (11, 14, 15)

"For the sake of the future's trumpeting heroics" #227 (10, 12, 15, 17)

"The Stalin Epigram" #286 (10, 12)

"I want to give back this dust I borrowed" #320 (12, 15)

"Mounds of human heads are wandering in the distance" #341 (15, 21)

Masters, Edgar Lee — American (1869-1950)

Spoon River Anthology. New York: MacMillan, 1944.

"Knowlt Hoheimer" also in Bates. (2, 10, 15)

"Harry Williams" also in Bates. (2, 10, 15)

Mayakovsky, Vladimir — Russian (1893-1930)

"Our March" in Van Doren. (1, 5)

McCrae, John — Canadian (1872-1918)

In Flanders Fields. New York: Putnam Sons, 1919. Also in Gardner. (2, 4, 14, 15)

Melville, Herman — American (1819-1891)

"The March into Virginia" in Eastman. (1, 3, 5, 12, 14)

Millay, Edna St. Vincent — American (1892-1950)

Collected Poems. Ed. Norma Millay. New York: Harper and Row, 1956.

"Conscientious Objector" also in Bates. (15, 18, 20)

Miloscz, Czeslaw — Polish (1911-)
"What Did He Learn" (Twelve Poems), Chapter 3, in **Selected Poems.** New York: The Ecco Press, 1980.

Milton, John — English (1608-1674)
Paradise Lost, Books I, V, and VI. In **Complete Poems and Major Prose.** Ed. Merritt Hughes. Indianapolis: Bobbs-Merrill, 1957. (1, 2, 3, 4, 5, 6, 9, 10, 11, 12, 16, 18, 21)

Moore, Marianne — American (1887-1972)
"In Distrust of Merits" in Williams, **War Poets.** (6, 12, 14, 15, 17, 18, 20)
"Keeping Their World Large" in Williams, **War Poets.** (12, 13, 18, 20)
"What are Years?" in Ellmann. (17, 18, 20)

Muir, Edwin — English (1887-1959)
"The Horses" in Huberman. (11, 15, 18, 20, 21)
"Reading in War Time" in Williams, **War Poets.** (13, 17, 20)
"The Interrogation" in Huberman. (12, 18, 20)
"The Refugees" in Ellman. (11, 14, 17, 18, 20, 21)
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"Arrival in Madrid of the International Brigade." In **Residence on Earth.** Trans. Donald M. Walsh. New York: New Directions, 1973. (2, 3, 4, 11, 13, 15, 16, 20, 21)

Nhat Hanh, Thich — Vietnamese
The Cry of Vietnam. Santa Barbara: Unicorn Press, 1971.
"The Lonely Watchtower" (13, 17, 20)
"I met you at the Orphanage Yard" (13, 18)

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"Recommendation" (17, 21)
"Message" (17, 20, 21)

Owen, Wilfred — English (1893-1918)
The Collected Poems of Wilfred Owen. Ed. C. Day Lewis. New York: New Directions, 1965.
"Anthem for Doomed Youth" (9, 13, 15)
"Dulce et Decorum Est" (2, 9, 10, 13)
"Strange Meeting" (13, 14, 15, 20)
"Parable of the Old Man and the Young" (7, 14)
"The Show" (9, 10, 13, 15, 20)

Peacock, Thomas Love — English (1785-1866)
"The War Song of Dinas Vawr" in Huberman. (1, 3, 4, 5, 10, 12)

Pound, Ezra — American (1885-1972)
"Hugh Selwyn Mauberly; E. P. Ode Pour L'Eiection de son Sepulchre IV" in Ellmann. (1, 2, 3, 4, 5, 12, 15)

Ransom, John Crowe — American (1888-1974)
"Judith of Bethulia." In **Selected Poems.** New York: Alfred A. Knopf, 1969. (11, 14, 15)

Read, Herbert — English (1893-1968)
"My Company" in Parsons. (3, 4, 7, 20)

Reed, Henry — English (1914-)
"Lessons of the War: The Naming of Parts" in Eastman. (12, 21)
"Lessons of the War: Judging Distances" in Eastman. (12, 20)
"Lessons of the War: Unarmed Combat" in Eastman. (4, 12, 17, 18)

Rilke, Rainer Maria — German (1875-1926)
Sonnets to Orpheus. Trans. M. D. Herter Norton. New York: W. W. Norton, 1942.

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"Boast not, you judging ones" (Part II, no. 9) (7, 10, 17, 21)
"Many a calmly established rule of death" (Part II, no. 11) (7, 15, 17)

Rosenberg, Isaac — English (1890-1918)
Collected Poems. Ed. Gordon Bottomley and Dennys Harding. London: Chatto and Windus, 1949.
"Dead Man's Dump" also in Parsons. (9, 10, 15, 18)
"Break of Day in the Trenches" also in Gardner. (9, 13, 15)
"Returning We Heard the Larks" also in Gardner. (9, 13, 21)

Sandburg, Carl — American (1878-1967)
"Buttons" in Huberman. (12, 13)
"Grass" in Ellmann. (15)

Sassoon, Siegfried — English (1886-1967)
Collected Poems, 1908-1956. London: Faber and Faber, 1961.
"Counterattack" also in Cromie. (9)
"Does It Matter?" also in Williams, **War Poets.** (2, 13)
"Aftermath" also in Williams, **War Poets.** (9)
"Base Details" also in Huberman. (12)
"Everyone Sang" also in Huberman. (9, 20, 21)

Schwartz, Delmore — American (1913-1966)
"For One Who Would Not Take His Life in His Hands" in Rodman. (7, 10, 11, 12, 13, 14, 15, 17, 18)

Seeger, Alan — American (1888-1916)
Poems. New York: Charles Scribner Sons, 1916.
"I Have a Rendezvous with Death" also in Gardner. (7, 15)

Service, Robert — English (1874-1958)
"Tipperary Days" in Gardner. (1, 2, 3, 15)

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Shapiro, Karl — American (1913-)

Collected Poems, 1940-1978. New York: Random House, 1978.

"Homecoming" also in Boyle. (10, 13, 20)

"V-Letter" also in Robinson and Rideout. (13, 17, 18, 20)

Simonides — Greek (c. 506-467 B.C.)

"Epitaph to the Spartan Dead at Thermopylae." In **The Greek Anthology**. Trans. Andrew Sinclair. New York: Macmillan, 1967.

Simpson, Louis — American (1923-)

"The Ash and the Oak" in Huberman. (12, 15)

Sitwell, Edith — English (1887-1964)

"Lullaby" in Huberman. (11)

"Still Falls the Rain" in Ellmann. (7, 14, 16)

Sitwell, Osbert — English (1892-1969)

"The Next War" in Parsons. (2, 8, 12, 14)

"Therefore is the Name of It Called Babel" in Parsons. (7, 11, 12)

Sorley, Charles — English (1895-1915)

Marlborough and Other Poems. Cambridge: Univ. Press, 1916.

"All the Hills and Vales Along" also in Gardner. (7)

"To Germany" also in Gardner. (7, 20)

"Sonnet XXVII" also in Gardner. (15)

Spender, Stephen — English (1909-)

Collected Poems, 1928- 1953. New York: Random House, 1955.

"Two Armies" also in Bates. (12, 20)

"I Think Continually of Those Who Are Truly Great" in Williams, **War Poets.** (4, 17, 18, 19, 21)

"Ultima Ratio Regum" in Williams, **War Poets.** (12)

Stafford, William — American (1914-)

West of your City. Los Gatos: Talisman Press, 1960.

"At the Bomb Testing Site" also in Bates. (7, 9, 11)

Stevens, Wallace — American (1879-1955)

The Collected Poems. New York: Alfred A. Knopf, 1961.

"Dutch Graves in Buck Country" (6, 14, 15, 18, 19)

"Martial Cadenza" (15, 19, 21)

"Examination of the Hero in Time of War" (1, 6, 7, 12, 15, 19, 21)

"Death of a Soldier" (7, 12, 15)

"Repetitions of a Young Captain" (6, 7, 12, 14, 17, 21)

"Esthetique du Mal" ("How Red the Rose") (7, 8, 12, 13, 14, 15, 20)

"Gigantomachia" (4, 6, 15, 21)

"Metaphors of a Magnifico" (12, 13, 21)

Tate, Allen — American (1899-1979)

"Ode to the Confederate Dead" in Eastman, shorter rev. (11, 13, 14, 15, 18)

Tennyson, Alfred, Lord — English (1809-1892)

Poems of Tennyson. Ed. Jerome H. Buckley. Boston: Houghton Mifflin, 1958.

"Charge of the Light Brigade" (1, 2, 3, 4, 7, 15)

"Idylls of the King" (1, 3, 4, 5, 6, 16, 20)

"The Revenge" (1, 2, 3, 4, 5, 11, 15)

Thomas, Dylan — Welsh (1934-1952)

Dylan Thomas: Collected Poems. New York: New Directions, 1938.

"The Hand that Signed the Paper" (6, 7, 11, 12)

"A Refusal to Mourn the Death by Fire of a Child in London" (13, 15)

"Ceremony After a Fire Raid" (9, 15, 18, 20, 21)

Thomas, Edward — English (1878-1917)

"There Was a Time" in Parsons. (13, 15)
"Lights Out" in Parsons. (7, 13, 15)
"February Afternoon" in Ellmann. (12, 14)

Waley, Arthur — English (1889-1966)
"Censorship" in Williams, **War Poets.** (12, 13, 15)

Whitman, Walt — American (1819-1892)
The Complete Poems. Ed. Francis Murphy. New York: Penguin, 1975.
"Beat! Beat! Drums!" (6, 7, 11, 17, 18, 20)
"Reconciliation" (13, 17, 20)
"As Toilsome I Wander'd Virginia's Woods" (3, 19, 20)

Wordsworth, William — English (1770-1850)
The Prelude, Books IX and X. Ed. Johnathan Wordsworth *et al.* New York: W. W. Norton, 1979.

Yeats, William Butler — Irish (1865-1939)
The Collected Poems. New York: Macmillan, 1956.
"September, 1913" (2, 3, 4, 13, 14, 15, 18)
"The Second Coming" (6, 7, 9, 14, 19)
"An Irish Airman Foresees His Death" (5, 15)
"The Stare's Nest by My Window" (10, 13, 15, 21)
"Easter, 1916" (2, 4, 8, 12, 15)
"Nineteen Hundred Nineteen" (1, 2, 4, 7, 9, 10, 12, 14, 15, 20)
"Lapis Lazuli" (8, 12, 14, 15, 21)
"Mohini Chatterjee" (7, 14, 15, 19, 20)
"The Lake Isle of Innisfree" (16, 17)

Yevtushenko, Yevgeni — Russian (1933-)
Selected Poems. Trans. Robin Milner-Gulland and Peter Levi. Baltimore: Penguin Books, 1962.
"Babi Yar" (2, 9, 10, 12, 15, 20)

E. Epic Poems

The Lay of Cid — *Spanish.* Trans. R. Sheldon Rose and Leonard Bacon. Berkeley: University of California Press, 1919.

In 1065 Ferdinand I of Castile died, dividing his lands among his five children, who fought bitterly over them. This poem is based on the exploits of Ruy Diaz de Bivar (ca. 1043-1099), a soldier in the army of the son, Alphonso, who finally gained the reign of Castile. Diaz's excellency in battle against the Moors led him to the title, "El Cid," or "The Master." But his excellence also led jealous men to urge his banishment. The **Lay of the Cid** begins with that banishment and chronicles the heroic history of the Cid as he remains true to his Christian heritage and honorable name, fighting ceaselessly against the Moors. Like **The Song of Roland**, this epic, composed about 1150, celebrates the triumph of Christian values over both heathen villainy and corruption of the Cid's peers.

The Song of Roland — *French.* Trans. W. S. Merwin. New York: Random House, 1970.

Recorded some time in the eleventh century, **The Song of Roland** is the earliest and greatest of the Old French epics, a classic tale of warrior knights. The story is loosely based on Charlemagne's campaign against the Saracens in 778. Tricked into relinquishing the field after seven years of war, Charlemagne heads home, leaving his nephew Roland, Roland's good friend Oliver, the Archbishop, and a small rearguard at Sizer Gate. The treacherous Ganelon has arranged for the Saracens to descend upon Roland and his small band. Roland refuses to blow Oliphant, his ivory horn, to recall the King. A terrible battle ensues. Despite Roland's pride, however, God and right are on the side of the French. When only a few French remain, Roland

sounds Oliphant and Charlemagne, hearing, turns back. Roland and the Archbishop alone manage to rout the remaining Saracens, but when Charlemagne reaches the pass, all are dead. Charlemagne then takes bloody revenge on the Saracens and Ganelon. The epic combines the themes of loyalty, valor, glory and pride found in the ancient **Beowulf** along with the themes of Christian virtue and just war.

Homer — Greek (ca. 700 B.C.)

The Iliad. Trans. Richard Lattimore. Chicago: University of Chicago Press, 1951.

This first and greatest epic poem, composed sometime before the sixth century B.C., draws upon the events of the Trojan War in the thirteenth century B.C. **The Iliad** focuses upon a few weeks in the tenth year of the war, but assumes a knowledge of the whole story of Troy's fall: the abduction of the Greek Queen, Helen, by Paris, son of Priam, king of Troy; the raising of a huge armada under Agamemnon, brother of Menalaos, a Greek king and husband of Helen; Agamemnon's siege of Troy. **The Iliad** tells specifically the story of the wrath of Achilles, the Greek warrior who withdraws from battle due to injured pride. Without Achilles, the Greeks cannot repel the Trojan advance under Hector. Only when Patroclus, Achilles' friend, attempts to rally the Greeks and is killed, does Achilles resume fighting. He routs the Trojans and kills Hector. Simone Weil notes the significance of **The Iliad** for the modern reader: "The true hero, the true subject, the center of **The Iliad** is force. Force employed by man, force that enslaves man, force before which man's flesh shrinks away. . . .For those dreamers who considered that force, thanks to progress, would soon be a thing of the past, **The Iliad** could appear as an historical document; for others, whose powers of recognition are more acute and who perceive force, today as yesterday, at the very center of

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human history, **The Iliad** is the purest and loveliest of mirrors."

Virgil — Roman (70-19 B.C.)

The Aeneid (19 B.C.). Trans. C. Day Lewis. London: Oxford University Press, 1952.

The Aeneid continues the story of Troy, recounting the legendary founding of the Roman Empire. Aeneas, the son of Venus, sails from his beloved Troy to establish a new homeland for his people. Book II recounts the sacking of Troy by the Greeks; Book VII finds Aeneas, after an ill-fated love affair with Dido, in Latium, the country from which the Trojans first came. Here once again the Trojans are plunged into war. While Homer's **Iliad** is also a poem of battles, there is very little talk about glory, especially the glory of a noble death. Virgil, however, writes of superhuman heroes who fight only for glory and are disdainful of death. **The Aeneid** exalts the Roman Empire and provides a great national hero and founder for "the race destined to hold the world beneath its rule."

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The Endangered Species
Courtesy, Fritz Eichenber © 1979

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5. ANTHOLOGIES

Abrams, M. H., *et al.*, eds.
The Norton Anthology of English Literature, 4th ed. Two vols. New York: W. W. Norton, 1979.
The standard literary reference work.

Bates, Alfred Scott, ed.
Poems of War Resistance from 2300 B.C. to the Present. New York: Grossman, 1969.
According to Kenneth Patchen, "The finest collection of anti-war poetry now available in English."

Boyle, Kay and Justine Van Gundy, eds.
Enough of Dying. New York: Dell, 1972.
An anthology of stories, letters, essays and poetry.

Cromie, Robert, ed.
Where the Steel Wind Blows. New York: David McKay, 1968.
An anthology of poems ranging from ancient China to modern Europe and the United States.

Eastman, Arthur, *et al.*, eds.
The Norton Anthology of Poetry. New York: W. W. Norton, 1975. Rev. ed.
The Norton Anthology of Poetry, Shorter Edition. New York: W. W. Norton, 1970. Rev. ed., 1975.
Standard reference works. The shorter edition includes some 600 poems of the 1200 in the complete edition. Both include explanatory notes.

Ellmann, Richard and Robert O'Clair, eds.
The Norton Anthology of Modern Poetry. New York:

129

W. W. Norton, 1973.
A comprehensive selection of 135 modern poets, with introductions to each.

Gardner, Brian, ed.
Up the Line to Death: The War Poets, 1914-1918. London: Methuen, 1969.
An excellent introduction to the poetry of World War I, tracing the progression of poetic response throughout the war. Includes brief biographies of the poets.

Green, Philip and Michael Walzer, eds.
The Poltical Imagination in Literature: A Reader. New York: MacMillan, 1969.
Selections from literature, grouped under such headings as *Justice, Authority and Liberty, Revolution, Political Institutions,* etc. Designed as a resource book and reader for those who enjoy political thought brought to life through literature.

Hemingway, Ernest, ed.
Men at War: The Best War Stories of All Time. New York: Crown Publishers, 1942.
A collection of stories produced for American soldiers during World War II. Includes "The Red Badge of Courage," "An Occurrence at Owl Creek Bridge," selections from Tolstoy, T. E. Lawrence, Winston Churchill, Stendhal and many others. The introduction is by Hemingway.

Huberman, Edward and Elizabeth, eds.
War: An Anthology. New York: Washington Square Press, 1969.
Short stories, poetry, and essays on war. Includes such authors as Thoreau, Whitman, Yeats, Dylan Thomas, Hardy, Sassoon, and Owen.

Jones, Donald Lewis, ed.

War Poetry: An Anthology. New York: Pergamon Press, 1968.
An anthology of poems from the 14th century to the present.

Lowenfels, Walter, ed.
Where Is Vietnam? American Poets Respond. New York: Doubleday, 1967.
A collection of modern American poets, expressing their response to Vietnam, including work read at the Vietnam read-ins.

Parsons, I. M. ed.
Men Who March Away: Poems of the First World War. London: 1966.
A collection of the work of 39 World War I poets, with an introduction to each selection and a brief biography of the poets.

Robinson, James and Walter Rideout, eds.
A College Book of Modern Verse. New York: Harper and Row, 1936.
A standard collection of modern British and American poets.

Rodman, Selden, ed.
A New Anthology of Modern Poetry, rev. ed. New York: Modern Library, 1946.
A careful selection of modern British and American poets, with an emphasis upon World War II poets.

Van Doren, Mark, ed.
An Anthology of World Poetry. New York: Harcourt, Brace and World, 1936.
A standard reference work.

Williams, Oscar, ed.
The Mentor Book of Major British Poets. New York:

131

New American Library, 1963.
Another careful, standard selection.

The Pocket Book of Modern Verse. New York: Square Press, 1954.
A paperback collection, offering a wide selection.

The War Poets: An Anthology of the War Poetry of the Twentieth Century.
A collection of poems largely from World War II, both by authors on active service and in civilian status. Includes prose comments by the poets on poetry and war.

Syphnian Treasury at Delphi
detail

6. REFERENCE WORKS, CRITICISM, AND ESSAYS

Aichinger, Peter

The American Soldier in Fiction, 1880-1963: A History of the Attitudes Toward Warfare and the Military Establishment. Ames, Iowa: Iowa State University Press, 1975.

Discusses American war novels as a reflection of changing American attitudes toward warfare and the military.

Arendt, Hannah

On Revolution. New York: Viking Press, 1963.

Examines the phenomenon of revolution, considering its cost to human liberty and happiness, and the loss of political community associated with violence.

On Violence. New York: Harcourt Brace and World, 1970.

Analysis and discussion of the nature of violence and the relationship between war and politics. She argues, "Power and violence are opposites; where the one rules absolutely, the other is absent."

Benét, William Rose

The Reader's Encyclopedia, second edition. New York: Crowell, 1965.

A standard, authoritative primary reference work on world literature, complete in one volume.

Bergonzi, Bernard

Heroes' Twilight: A Study of Literature of the Great War. London: Constable, 1965.

Analyzes the impact of World War I on English poetry and prose, tracing a thematic shift from idealism to

cynicism and disillusionment.

Berlin, Isaiah

Russian Thinkers. New York: Viking Press, 1978.

Several brilliant essays, previously published in various periodicals, examining the social and political circumstances that produced such remarkable men as Herzen, Belinsky, Turgenev and Tolstoy. Particularly fine are "The Hedgehog and the Fox," a study of Tolstoy's theory of history, and "Fathers and Children: Turgenev and the Liberal Predicament."

Bondurant, Joan

The Conquest of Violence: The Gandhian Philosophy of Conflict. Princeton: Princeton University Press, 1958. Rev. ed. Berkeley: University of California Press, 1965.

An important contribution to conflict theory and the most concrete exposition of Gandhi's ideas. Criticizes the frequent identification of power with military force, citing Gandhi's success in transforming his "enemies."

Brée, Germaine

Camus. New Brunswick: Rutgers University Press, 1961.

A lucid, comprehensive study of Camus' life and work.

Camus and Sartre: Crisis and Commitment. New York: Delta, 1972.

A brilliant depiction of the essential distinctions between two of the most influential thinkers of the twentieth century.

Clark, Grenville and Louis Sohn

Introduction to World Peace through World Law. Chicago: World Without War Publications, 1973.

An important, introductory collection of essays, beginning with the title one, discussing alternative proposals for world law as a means of assuring world peace.

Clausewitz, Carl von

On War. Ed. and trans. Michael Howard and Peter Paret. Princeton: Princeton University Press, 1976.

A brilliant attempt, still incomplete upon Clausewitz's death in 1831, to treat comprehensively the strategy and tactics of post-Napoleonic warfare. Clausewitz argues against military conduct of military affairs, for war must always be subordinate to politics. Most interesting is his stress upon the imponderables of war: ". . .absolutely so-called mathematical factors never find a firm basis in military calculations . . .there is an interplay of possibilities, probabilities, good luck and bad luck. . . .In the whole range of human activity, war most closely resembles a game of cards."

Cooperman, Stanley

World War I and the American Novel. Baltimore: Johns Hopkins Press, 1967.

The impact of World War I on American novelists: Hemingway, Dos Passos, cummings, Faulkner, and others.

Cru, Jean Norton

War Books: A Study in Historical Criticism. Trans. and edited in part by Stanley Pincetl, Jr., and Ernest Marchand. San Diego: San Diego State University Press, 1976.

A shortened version of **Witnesses**, Cru's monumental study of 300 diaries, letters, and memoirs by French combat soldiers during World War I. The shorter edition includes a critical and analytical introduction. **Witnesses** raised a storm of controversy when first published in 1929. It was attacked by the right for puncturing the myths and legends that glorified war and by the left for not conforming to its own anti-militarist doctrine. The combatants' writings present, in Cru's words, "an eloquent and irrefutable testimony to the truth about war." (Cru himself was engaged in battle at Ver-

dun and other sectors.)

Erikson, Eric

Gandhi's Truth: On the Origins of Militant Nonviolence. New York: W. W. Norton and Company, 1969.

A leading psychoanalyst's study of the inevitability of conflict and Gandhi's contribution toward making such conflict creative through the development of nonviolent techniques of coercion.

Frye, Northrop

The Educated Imagination. Bloomington: Indiana University Press, 1964.

Six lectures describing literature as the most valuable of studies because it educates the imagination.

The Well-Tempered Critic. Bloomington: Indiana University Press, 1963.

The importance of literature and good language—aesthetically and ethically, as part of human community.

Fussell, Paul

The Great War and Modern Memory. New York: Oxford University Press, 1975.

A brilliant and original cultural history book, exploring the themes, myths and literary resources that are created or called upon by warfare.

Gandhi, Mohandas K. (Mahatma)

All Men Are Brothers: Autobiographical Reflections. Ed. Krishna Kripalani. New York: Continuum Books, 1980.

Gandhi: An Autobiography: The Story of My Experiments with Truth. Trans. Mahadev Desai, Boston: Beacon Press, 1957.

Satyagraha in South Africa. Trans. Valji Desai. Madras: S. Genesan, 1928.

Gandhi: His Relevance for Our Times. Ed. G. Ramach-

andran and T. K. Mahadevan. Berkeley: World Without War Council, 1967.

Four important resources for understanding the relationship between politics and Gandhian pacifism. **All Men Are Brothers** is a carefully selected collection of aphorisms and brief discussions of Gandhi's basic principles: "I know of no greater sin than to oppress the innocent in the name of God." **An Autobiography** is not so much the story of Gandhi's life as an account of his "experiments with truth," his testing of religious principles in practical situations. **Satyagraha in South Africa** relates the effects of **satyagraha**—a term often mistranslated as "passive resistance," but which actually means "firmness in truth" and embodies the conquest of one's enemy through suffering in one's self—in winning civil rights for Indian laborers in South Africa. **Gandhi: His Relevance for Our Times** is a collection of essays by Gene Sharp, Mulford Sibley, Kenneth Boulding and others—philosophers, political scientists, theologians—on the significance of Gandhian nonviolence and its possible applications in the contemporary world.

Garland Library of War and Peace. Ed. Blanche Wiesen Cook, Charles Chatfield, Sandi Cooper. New York: Garland Publishing Incorporated, 1971. A listing of 360 titles in 328 vols.

A fine collection, designed to make available out-of-print literature dealing with efforts to cope with war and violence.

Gassner, John and Edward Quinn, eds.

The Reader's Encyclopedia of World Drama. New York: Thomas Y. Crowell, 1969.

A standard, authoritative reference.

Goddard, Harold C.

The Meaning of Shakespeare. Chicago: University of Chicago Press, 1951.

A warm, humane, provocative discussion of all Shakespeare's plays.

Gray, J. Glenn

The Warriors: Reflections on Men in Battle. New York: Harcourt, Brace and Company, 1959.

Unusual philosophical recollections, based on Gray's World War II journal while serving as a counter-intelligence officer, exploring the question of why men fight. Some chapter headings: The Enduring Appeals of Battle, Images of the Enemy, The Ache of Guilt, The Future of War.

Great Books of the Western World. Chicago: Encyclopedia Brittanica Corporation, 1952, 54 vols.

The **Syntopicon** (two volumes) includes essays on major topics with reference lists to works in the set and bibliographies for additional reading. See especially chapter 98: "War and Peace: Introduction."

Howe, Irving

Politics and the Novel. New York: Horizon Press, 1957.

Essays on works by Stendhal, Dostoevsky, Conrad, Turgenev, Hawthorne, Malraux, Silone, Koestler, and Orwell. A classic work on the impact of ideology and politics on literature.

Irmscher, William F.

Man and Warfare: Thematic Readings for Composition. Boston: Little, Brown and Company, 1964.

A textbook for writing classes, with sample essays and short fiction considering warfare from the perspective of the philosopher, the psychologist, the theologian and the artist. Entries include Ruskin, Jung, James, Thoreau, C. S. Lewis, Kafka, and Conrad, among others. Irmscher provides questions both for discussion and for writing topics.

James, William

"The Moral Equivalent of War," in **Instead of Violence.** Ed. A. and C. Weinberg. Boston: Beacon Press, 1963.

An essay written in 1910, foreseeing a peaceful, semi-socialist future, but declaring that the "martial character" (hardy, loyal and disciplined) must be developed if war is to end. Proposes universal national outdoor service for youth and other possibilities.

Johnston, John

English Poetry of the First World War: A Study in the Evolution of Lyric and Narrative Form. Princeton: Princeton University Press, 1964.

A critical study of World War I poetry.

Jones, Peter G.

War and the Novelist: Appraising the American War Novel. Columbia: Missouri University Press, 1976.

Primarily a discussion of the novels of World War II, Korea, and Vietnam.

Jung, Carl Gustav

Memories, Dreams and Reflections. Trans. Richard and Clara Winston. Recorded and edited by Aniela Jaffe. New York: Pantheon Books, 1963.

An intriguing document of the formative moments in Jung's life and thought, begun in 1957 when he was 81. Emphasizes the need for self-knowledge and an understanding of the individual's capacity for both evil and good.

The Undiscovered Self. Trans. R. F. C. Hull. Boston: Little, Brown, 1958.

A short book, warning that survival in the contemporary world depends upon the exploration and bringing to light of the undiscovered self, the dual capacities for good and evil in humans.

Keegan, John

The Face of Battle. New York: Viking Press, 1976.

A teacher of officer cadets at Sandhurst, Britain's elite military academy, examines the significance and experience of battle for its participants by reassessing three famous battles: Agincourt (1415), Waterloo (1815), and The Somme (1916).

King, Martin Luther, Jr.

Stride Toward Freedom. New York: Harper and Row, 1968.

Describes the Montgomery of King's boycott and the moral basis of his nonviolence.

Lane, Arthur E.

An Adequate Response: The War Poetry of Wilfred Owen and Siegfried Sassoon. Detroit: Wayne State University Press, 1972.

A comparative study of Owen and Sassoon.

Lawrence, D. H.

Phoenix: The Posthumous Papers. Ed. Edward McDonald. New York: Viking Press, 1972.

A collection of essays and sketches unpublished before Lawrence's death. Includes "Education of the People," emphasizing the need to recognize each child's individual nature, advocating the destruction of all guns and war machines, and encouraging all fighting between enemies to be hand-to-hand. Also contains "The Reality of Peace," which defines peace as "the state of fulfilling the deepest desire of the soul . . .to abide by the incalculable impulse of creation." People have their being both in corruption and creation and must understand both to be free and whole.

Mill, John Stuart

On Liberty. New York: F. S. Crofts and Company, 1947.

An eloquent and influential essay written in 1859 on "the nature and limits of the power which can be legitimately exercised by society over the individual." Mill offers a rational defense of a balanced position between individual freedom and social necessity, insisting upon the necessity for unrestricted competition among ideas as the social means for the discovery of truth.

Montaigne, Michel de

The Complete Essays of Montaigne. Trans. Donald Frame. Stanford: Stanford University Press, 1958.

Reflections on life and human nature, begun in 1572 and continued until his death in 1592, revealing Montaigne's changing perspective—his early humanism, followed by a period of skepticism, followed in turn by a renewed awareness of people's great resources for goodness, happiness, and wisdom.

Muste, A. J.

The Essays of A. J. Muste: The Individual Conscience. Ed. Nat Hentoff. Indianapolis: Bobbs-Merrill, 1967.

Views of America's best-known radical pacifist, an astute political analyst and man of absolute principle.

Pope John XXIII

Pacem in Terris. London: Catholic Truth Society, 1963.

A vital, influential statement reasserting the Catholic Church's responsibility to help achieve peace on earth.

Rutherford, Andrew

The Literature of War: Five Studies in Heroic Virtue. New York: Harper and Row, 1978.

Five thoughtful studies exploring the possibility and value of heroism in the modern world. Chapter headings: The Subaltern as Hero: Kipling and Frontier War; The Intellectual as Hero: Lawrence of Arabia; The Common Man as Hero: Literature of the Western Front; The Christian as Hero: Waugh's Sword of

Honor; and The Spy as Hero: Le Carré and the Cold War.

Schweitzer, Albert

Out of My Life and Thought: An Autobiography. Trans. C. T. Campion. New York: Holt and Company, 1963.

Peace or Atomic War. New York: Holt, 1958.

Reverence for Life. Trans. Reginald Fuller. New York: Harper and Row, 1969.

Three important references for understanding the philosophy of this musician, theologian, and medical missionary. His philosophy is based on "reverence for life," an ethic of mutual respect among all living things, calling for the fullest development of human potential.

Sharp, Gene

The Politics of Non-Violent Action. Three volumes. Boston: Extending Horizon Books, 1973.

A comprehensive, lucid, and indispensible analysis of different types of nonviolent action, relating them to democratic decision making.

Sibley, Mulford

The Quiet Battle: Writings on the Theory and Practice of Non-Violent Resistance. Ed. Mulford Sibley. Boston: Beacon Press, 1963.

An anthology of essays discussing instances when nonviolent means have been used to achieve desired ends.

Revolution and Violence.

Argues that revolutionary violence is an impediment to achieving democratic and humane goals.

Silkin, Jon

Out of Battle: The Poetry of the Great War. New York: Oxford University Press, 1976.

A study of the war poetry of Hardy, Kipling, Brooke, Sassoon, Owen, Rosenburg, and others.

Tolstoy, Leo

The Kingdom of God and Peace Essays. Trans. Aylmer Maud. London: Oxford University Press, 1936.

A Confession, The Gospel in Brief, and What I Believe. Trans. Alymer Maud. London: Oxford University Press, 1940.

Two volumes collecting some of Tolstoy's final writings on nonviolence, civil disobedience and the Christian faith.

Tuchman, Barbara

The Guns of August. New York: Macmillan, 1962.

An engrossing historical account of European events leading up to World War I, continuing through August, 1914. The book concludes with the decisive Battle of the Marne, when 6,000 French troops rushed to the front in Paris taxicabs.

The Proud Tower. New York: Macmillan, 1966.

A fascinating social history of Western European and American worlds, described by Tuchman as an attempt to discover the great historical dividing line between two epochs. She discusses patrician life in England, the anarchists from 1890 to 1914, the early peace movement, and intellectual currents on the Continent before and after World War I.

Vigny, Alfred de

Servitude et Grandeur Militaires. Paris: 1857. English translation called: **The Military Necessity.** Trans. Humphrey Hare. London: Cresset Press, 1953.

De Vigny's reflections on life in the French regular army of the mid-nineteenth century. He describes the typical soldier as both victim and executioner, a scapegoat who is daily sacrificed for his people. The English translation of the title fails to capture de Vigny's emphasis upon

"to serve," which underlines both the sad, monotonous, regular, inflexible quality of military life and the honor that can reside in such service. De Vigny praises most the "passive grandeur of abnegation and resignation," the sense of "devotion" to one's country and its ideals.

Weil, Simone

The Simone Weil Reader. Ed. George A. Panichas. New York: David McKay Company, 1977.

A selection of Weil's most essential writings, including "**The Iliad**, or Poem of Might" and a letter to Georges Bernanos describing her disillusionment with the Spanish Civil War. The section entitled "Language and Thought" expresses her belief that literary creativity cannot be absolved from moral and spiritual responsibility.

Wilson, Edmund

Patriotic Gore. New York: Oxford University Press, 1962.

Beginning with **Uncle Tom's Cabin**, Wilson draws on writings, including diaries, pamphlets, and journalistic reports of thirty men and women who lived through the American Civil War, to provide insight into the war's effect on people of both sides.

Woito, Robert

To End War, A New Approach to International Conflict. New York: Pilgrim Press, 6th edition, 1982.

"**To End War** avoids two common errors in dealing with this monumental subject—the Marxist attempt to abolish History, and the Western idealist attempt to abolish Man. This work comes to grips with real-life contemporary world politics, including the observable reality of a state-centered system so facilely eliminated in some utopian blueprints. This said, **To End War** presents the conditions essential for a world without war in

a way that creatively challenges those working within the real-world, State-centered framework." Lincoln Bloomfield.
Introduces eighteen subject areas in the world affairs field, annotates 2,000 books, describes 600 non-governmental organizations and presents a strategy through which one country could open the possibility of a world without war.

Woodham-Smith, Cecil
The Reason Why. New York: McGraw-Hill, 1954.
A combination biography and social history of the great military blunder, The Charge of the Light Brigade, only one of the tragic follies of the Crimean War. As the Light Brigade fearlessly rode down the valley to its doom, the French general Bosquet observed, "C'est magnifique mais ce n'est pas la guerre."

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7. LITERATURE ON SPECIFIC WARS

Not all the selections in this book will be found here: only works which may be inspired, directly or indirectly, by a specific war.

"Various" after a poet's name means all or most of his or her poems which are listed in the poetry section.

Here, as elsewhere, help will be welcomed in amplifying the chart.

1. The Trojan War, 12th Century, B.C.			
Prose: *Weil, Simone,* "The Iliad, Poem of Might" (1939-1940)	Drama: *Euripides,* **The Trojan Women** (415 B.C.) *Shakespeare,* **Troilus and Cressida** (1609) *Giraudoux, Jean,* **Tiger at the Gates** (1935)	Poetry: *Homer,* **The Iliad** (ca. 700 B.C.)	

2. Persian Wars, ca. 500 B.C. to 449 B.C.	3. Peloponnesian War, 431-404 B.C.
Prose: *Herodotus,* **The Persian Wars** (ca. 425 B.C.)	Prose: *Thucydides,* **The Peloponnesian War** (5th Century, B.C.)
Drama: *Aeschylus,* **The Persians** (472 B.C.)	Drama: *Aristophanes,* **The Acharnians, Lysistrata, The Peace** (5th Century B.C.)
Poetry: *Simonides,* "Epitaph to the Spartan Dead," (5th Century B.C.)	

4. Roman Wars, 100 B.C. to 100 A.D.	5. Wars of Chivalry, 11th to 15th Century
	Prose: *Malory, Thomas,* **Le Morte d'Arthur** (1649) *Cervantes,* **Don Quixote** (1605, 1615)
Drama: *Shakespeare,* **Julius Caesar** (1599), **Coriolanus** (1608)	
Poetry: *Virgil,* **The Aeneid** (19 B.C.) *Horace,* **Odes** (1st Century, B.C.)	Poetry: **Song of Roland** (11th Century) **Lay of the Cid** (ca. 1150) *Chaucer,* "The Knight's Tale" (14th Century) *Tennyson, Alfred, Lord,* "Idylls of the King" 19th Century)

6. England's Civil Wars, 1390-1485; Wars of the Roses, 1455-1485	7. The Spanish Conquest, 15th and 16th Centuries
Prose: Reference work: *Keegan, John,* **The Face of Battle** (1976)	Prose: *Díaz del Castillo, Bernal,* **The Conquest of New Spain** (1632) *Long, Haniel,* **The Marvellous Adventures of Cabeza de Vaca** (1939)
Drama: *Shakespeare,* **King John** (ca. 1595), **Richard II** (1595-1596), **Henry IV, I.** (1596-1597), **Henry IV, II.** (1597-1598), **Henry V** (1599)	Drama: *Shaffer, Peter,* **The Royal Hunt of the Sun** (1966)
Poetry: *Daniel, Samuel,* **The Civil Wars between the Two Houses of York and Lancaster** (1595-1609)	Poetry: *MacLeish, Archibald,* "Prologue" to **Conquistador**

8. Thirty Years War, 1618-1648	9. Cossack Wars, 17th and 18th Centuries
Prose: *Grimmelshausen, Hans,* **Simplicissimus** (1669)	Prose: *Gogol, Nikolai,* **Taras Bulba** *Pushkin, Aleksandr,* **The Captain's Daughter** (1836)
Drama: *Brecht, Bertolt,* **Mother Courage and Her Children** (1941)	

10. American Revolution, 1775-1783	11. French Revolution, 1789-1793
	Prose: *Carlyle, Thomas,* **The French Revolution** (1837)
	Drama: *Büchner, Georg,* **Danton's Death** (1835)
Poetry: *Emerson, Ralph Waldo,* "The Concord Hymn"	Poetry: *Blake, William,* "The French Revolution" *(1791)* *Wordsworth, William,* "The Prelude," Books IX, X and XI

12. Napoleonic Wars, 1803-1815	13. Crimean War, 1854-1856
Prose: *Stendhal,* **The Charterhouse of Parma** (1839) *Tolstoy, Leo,* **War and Peace** (1869) Reference: *Keegan, John,* **The Face of Battle** (1976)	Prose: *Tolstoy, Leo,* **Sebastopol** (1854-1855) Reference: *Woodham-Smith, Cecil,* **The Reason Why** (1954)
Drama: *Hardy, Thomas,* **The Dynasts** (1903-1908)	
	Poetry: *Tennyson, Alfred, Lord,* "The Charge of the Light Brigade"

14. American Civil War, 1861-1865	15. South African (Boer) War, 1899-1902
Prose: *Crane, Stephen,* **The Red Badge of Courage** (1895), **Stories and Tales** *Bierce, Ambrose,* **In the Midst of Life: Tales of Soldiers and Civilians** (1891) Reference: *Wilson, Edmund,* **Patriotic Gore** (1962)	
Poetry: *Benét, Stephen Vincent,* "John Brown's Body" *Crane, Stephen,* various *Tate, Allen,* "Ode to the Confederate Dead" *Whitman, Walt,* various *Melville, Herman,* "The March into Virginia"	Poetry: *Kipling, Rudyard,* "The Settler"

16. World War I, 1914-1918

Prose:
Barbusse, Henri, **Le Feu** (Under Fire) (1916)
Dos Passos, John, **Three Soldiers** (1921)
Cather, Willa, **One of Ours** (1922)
cummings, e. e., **The Enormous Room** (1922)
Hasek, Jaroslav, **The Good Soldier Schweik** (1922)
Wharton, Edith, **A Son at the Front** (1923)
Faulkner, William, **Soldier's Pay** (1926)
Ford, Ford Madox, **Parade's End** (1924-1928)
Zweig, Arnold, **The Case of Sergeant Grischa** (1928)
Sholokhov, Mikhail, **And Quiet Flows the Don** (1928)
Hemingway, Ernest, **A Farewell to Arms** (1929)
Manning, Frederic, **Her Privates We** (1929)
Graves, Robert, **Goodbye to All That** (1929)
Jünger, Ernst, **Storm of Steel** (1929)
Remarque, Erich Maria, **All Quiet on the Western Front** (1929)
Blunden, Edmund, **Undertones of War** (1930)
Brittain, Vera, **Testament of Youth** (1933)
Cobb, Humphrey, **Paths of Glory** (1935)
Lawrence, T. E., **Seven Pillars of Wisdom** (1935)
Porter, Katherine Anne, **Pale Horse, Pale Rider** (1936)
Jones, David, **In Parenthesis** (1937) (prose / poetry)
Sassoon, Siegfried, **The Memoirs of George Sherston** (1928-1936)
Woolf, Virginia, **Three Guineas** (1938)
Romains, Jules, **Verdun** (1938)
Trumbo, Dalton, **Johnny Got His Gun** (1939)
Hesse, Hermann, **If the War Goes On** (1914-1948)
Moorehead, Alan, **Gallipoli** (1956)
Waugh, Evelyn, **Sword of Honour** (1952-1961)
Solzhenitsyn, Aleksandr, **August 1914** (1972)

Reference:
Bergonzi, Bernard, **Heroes' Twilight** (1965)
Cooperman, Stanley, **World War I and the American Novel** (1967)
Cru, Jean Norton, **War Books: A Study in**

Historical Criticism (1931)
Fussell, Paul, **The Great War and Modern Memory** (1975)
Johnston, John H., **English Poetry of the First World War** (1964)
Keegan, John, **The Face of Battle** (1976)
Lane, Arthur E., **An Adequate Response** (1972)
Rutherford, Andrew, **The Literature of War** (1978)
Silkin, Jon, **Out of Battle: The Poetry of the Great War** (1976)
Tuchman, Barbara, **The Guns of August** (1966)
Vigny, Alfred de, **Servitude et Grandeur Militaires** (1835), translated as **The Military Necessity** (1953)
Anthologies:
Gardner, Brian, **Up the Line to Death: The War Poets 1914-1918** (1969)
Parsons, I.M., **Men Who March Away** (1966)
Williams, Oscar, **The War Poets** (1945)

Drama: *Anderson, Maxwell and Laurence Stallings,* **What Price Glory?** (1924)
Sherriff, Robert Cedric, **Journey's End** (1928)
O'Casey, Sean, **The Silver Tassie** (1928)
Shaw, Irwin, **Bury the Dead** (1936)
Theater Workshop, **Oh What a Lovely War** (1965)

	18. Irish Wars: War of Independence, 1916-1922; Irish Civil War, 1922-____
	Drama: *O'Casey, Sean,* **Shadow of a Gunman** (1923), **Juno and the Paycock** (1925), **The Plough and the Stars** (1926) *Behan, Brendan,* **The Hostage** (1962)
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World Without War Council

From its beginning in 1958, the World Without War Council has affirmed the possibility of a world in which international conflict is conducted without the organized mass violence of war. Insisting on a sober assessment of Soviet and world realities, the Council has also insisted that the United States is uniquely equipped for leadership in bringing that world about.

During almost twenty-five years of work to this end, the Council has compiled a singular record in catalyzing, planning, and connecting the world affairs programming of major organizations in the American independent sector, demonstrating how such organizations can make their own appropriate contributions to progress toward an end to war. Council staff have planned, initiated, and coordinated programs for groups as diverse as the National Catholic Educational Association, Seattle-First National Bank, the American Jewish Committee, the National Council on Philanthropy, the Institute of International Education, the American Association for the Advancement of Science, and United Ministries in Higher Education.

In such work, the Council has built useful bridge and connections between leaders of academic centers, specialist agencies, government, and non-governmental organizations in the mainstream of American life, both nationally and in major regions of the country—Northern California, the Northwest, the Midwest, and the East Coast. While its work on substantive foreign policy issues has run the gamut from national security questions to issues of international law, human rights, economic development, and world organization, the Council has seen itself primarily as an educator within the intellectual and organizational networks of American ethical and political life, working for broadly conceived ends capable of setting the framework for effective government action. Thus an impressive array of spokesmen for a range of foreign policy perspectives has been drawn into Council programs.

Thoughtful people who care deeply about peace are divided today in their opinions about the expansion of American military power. That division is reflected among members of the advisory boards and consultant panels of the World Without War Council itself. Those who work with the Council are agreed on two crucial points: that work on alternatives to war in the resolution of international conflict is a matter of the highest national interest, and that the initiatives strategy offers a credible hope for bringing those alternatives into being in ways that strengthen our national security and others'. Those who gather in the Council do so, not to conduct arguments over specific weapons systems, but to devise alternative, non-military means of defending democratic values and securing a world political community capable of interdicting violence and replacing it with law and political process in the conduct of world affairs.

We know that we cannot gain security or be true to our values if we stand aside while other nations and political movements determine the future by threatening or using military force. But neither can we continue the age-old patterns of countering military power with military power, if "security" is to mean anything more than gravely-threatened survival.

Write the Council office nearest you for an introduction to the ideas, programs, and work opportunities currently available:

World Without War Council
1514 45th Street N. E.
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World Without War Council, Inc.
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World Without War Council of Portland
1838 S.W. Jefferson
Portland, OR 97402

WAR AND PEACE IN LITERATURE

What are the novels, plays and poems that best illuminate the problem of war?

War and Peace in Literature is an annotated listing of 354 literary works from the Western tradition that hold a mirror up to war. Since it is important to understand what impels some to choose war and its sacrifices as it is to comprehend what leads others to oppose it, the works included offer widely differing perspectives.

Selections present the immediate experience of war as drawn in **All Quiet on the Western Front** or Wilfred Owen's poetry, as well as the profound meditations on war found in **War and Peace** or **Henry IV, Part I.** Chronologically, they extend from the Trojan War to Vietnam. Authors range in background and viewpoint from the Greek dramatists, Cervantes, Malory, Blake, Dostoevsky, Whitman, Crane, Hardy and Housman through Akhmatova, Mandelstam, Silone, Koestler, Malraux, Camus, Sartre, Yeats, Auden, Moore, Dylan Thomas, Wallace Stevens, Randall Jarrell and many others.

Only novels and plays are annotated. The poetry section keys selections to recurring themes, grouped under four headings: the Enduring Appeals of Battle, the Ambivalence of Choice, the Tragedy of War, the Aspirations for Peace.

Relevant reference works, criticism and essays are listed separately, as are various anthologies judged to be most useful to the reader.

This book is intended as more than a reference for students and teachers. It is for all those who, through the exploration of literature, would deepen their understanding of why war has played such a tragically persistent role in human affairs, and who would seek insight into the requirements for peace.

The author sees the book as a first step to a more complete compilation. She invites readers to participate in refining and expanding the list of Western works and in extending it to include other genres and traditions.

The summaries of the prose works are excellent and extraordinarily helpful. There were quite a few that I had never run into before that I found particularly interesting. They bring out the moral dilemmas of war in a very vivid manner.

Kenneth E. Boulding
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◄ *A World Without War Publication* ►